THE GREGG WRITER

A MAGAZINE FOR SECRETARIES
STENOGRAPHERS AND TYPISTS

MARCH 1947 15 CENTS

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The GREGG WRITER

Vol. 49 MARCH, 1947 No. 7

INTO THE WILD BLUE YONDER

That's where this young Greggite's reporting assignments took him — over the length and breadth of the I-B Theatre of War

ROBERT L. PYNER

DURING the early hours of a cold, damp November morning, a wide-eyed private boarded a massive four-motored C-54, strapped on his Mae West, buckled himself into his bucket seat, and watched the Flight Clerk prepare the ship for take-off. The plane taxied over to the airstrip, a final gunning of the motors, and we zipped down the runway and were quickly airborne—a process I repeated many, many times.

Because I could write shorthand somewhat faster than the average, I was winging my way at better than 300 miles an hour across the Atlantic and entering one of the most exciting experiences of my life—an Air Force private handed a colonel's flight priority (love that shorthand!) —and a retinue of military superiors was about to salaam me half-way around the world!

AS I watched the United States silently flow under the wings of that flying five-room apartment, one of the first impressions I felt was the solidness of the air when you tear through it at several hundred miles an hour. From the ground the air had always looked pretty smooth, peaceful, and loose—but it isn't! It's solid, and full of hard bumps—little ones, and others 75 feet straight down. Between 7,000 and 8,000 feet—the normal cruising altitude—it's surprisingly chilly and, after the first hour in the air, I experienced an almost irresistible desire to sleep.

A swift score of chilly, drowsy air hours and I thought myself in a preposterous dream. But those camels I saw coming down the street were real; so were the donkey, pony, and dog carts. It wasn't a dream I felt tugging at my OD's, but the dirty fingers of hungry, ragged French Moroccan children. This was "Casa," the *real* Casablanca.

I don't think one can truly appreciate the speed of an airplane until he has had the experience of hopping from one country to another, each time struggling to convince himself that these strange sights are real and not imaginary.

Finally in Calcutta, India, all visions of fantasy vanished when I walked up to salute the Judge Advocate, Army Air Forces, India-Burma Theater, and heard myself introduced as the court reporter from the States. Tall, slim, and in his late forties, the Judge, sparing in his words, told me the purpose of my "mission"—to help try twenty-two general courts-martial that were pending, involving a ring of Air Force personnel who had been smuggling medical supplies, cloth, spices, and anything else they could get their hands on into Burma in exchange for gold sovereigns, gold bullion, and precious stones.

WHAT a jolt—me a court reporter! The only preparation I had had for reporting work was a few years at night school studying advanced shorthand — including testimony and jury charge—my civilian secretarial position, and the helpful articles in the GREGG WRITER.

I had two weeks to get acquainted with Army jurisprudence, and for practice sat in on a general court-martial with the official reporter. A general court-martial is the highest court that sits for

the Army, and every word of the proceedings must be reported. At the conclusion of that trial case, I believe I established a record for continuous pages of distorted notes, so I got out my copy of the Reporting Course and gave it every spare minute I could before my first court-martial, solo.

THE Trial Judge Advocate's pre-trial remarks assured me that my first case would be a "cinch." "Only three or four witnesses; be over in an hour," he said. Instead, the case lasted two full days, covered fourteen witnesses, and ran approximately 68,000 words—a nice-sized novel.

The first morning session, counsel and the law member and president of the court argued motions for dismissal of the case, every word of which had to be recorded. This type of reporting I found to be extremely fast, with law precedents being quoted, overruled, and superseded, and scorching tempers of counsel getting emotionally out of control, to be rebuked by the president of the court. The fact that this all took place in a hot, canvas Army tent only added to the misery.

When the court personnel went to lunch, the corporal reporter sat himself down dejectedly on the

Photos taken by Corporal Pyner while in the Air Corps

LEFT TO RIGHT ACROSS THE PAGE: (1) The author, at the entrance to AAF Headquarters, India-Burma Theater, housed in a requisitioned jute mill. (2) Juvenile vendors of precious stones—Calcutta. (3) Indian snake charmers about to rest in Calcutta. (4) The pyramids as seen from the air just outside Cairo, Egypt. (5) Snake charmer putting a deadly hooded cobra through its paces. (6) An unusually healthy "Untouchable," with all his worldly possessions, taken just outside AAF Headquarters. (7) Ready to take off to a Court-Martial. (8) Taken with a Gurkha guard at the Bengal Air Depot. (9) At Barrackpore Air Base prior to take-off for Chabua, Assam. (10) A primitive two-stage lift being used to get all the precious water from a water hole. The wealth of many Indian communities depends on their water holes.

om a GI's Album

bank of the Hooghly River and tried to shake off the fear of failure, thoroughly despairing of this initial attempt of his at actual reporting.

THAT night I went over to the officers' club and pleaded with the TJA to have the official reporter take over and finish the case. Fortunately, he refused, and I was taught an unforgettable lesson—we give up too easily and underestimate our true capabilities.

A tremendous personal satisfaction and confidence resulted from the transcription of that case. In addition, being an enlisted man, I received ten cents for each hundred words I transcribed, and that—like reporting testimony through an interpreter—wasn't hard to take.

Time for a few visits to view at first hand sprawling, overcrowded Calcutta, and oft again for a three-hour flight to Chabua, Assam. I sweated out twenty-eight days up there and reported three interesting manslaughter trials during that "mission."

DURING my stay at Assam, the official reporter for the AAF, India-Burma Theater, departed for the Zone of the Interior (that is the fancy way the brass referred to the States) and upon my return to Calcutta, I replaced him.

Then followed courts - martial involving, among other things, stabbings, embezzlement, dereliction of duty, and theft by military scoundrels who tried to steal government-owned trucks, welding machines, typewriters, motorcycles, musical instruments, and sheets by the truck load. And all the proceedings had to be reported verbatim, for the record.

BETWEEN reporting assignments I assisted with the regular stenographic work in the Judge Advocate's office, taking depositions when the necessity arose. It seemed that both Indian and GI drivers were always smashing up military vehicles, and all personnel involved had to make statements. I usually got that job, too.

REPORTING for the Army proved to be an unusually interesting and educational experience, with few disadvantages. Once in the reporter's chair, I discovered my nonentity as an enlisted man vanished for the duration of each case.

All my cases I transcribed at my leisure directly on the typewriter, with no baboo* to push me. If the transcribing became too sticky, I usually goofed off†; when it went along smoothly, no one prohibited me from working through to the early hours of the morning.

My assignment provided me the opportunity to travel extensively and observe at first hand how the other half of the world lives. In addition to my regular Army pay an average general court-martial netted me between $20 and $30.

NOW that I have returned home and gone back to my civilian secretarial position, I find that my Army reporting experience has greatly simplified my secretarial work, has noticeably increased my efficiency. It has also provided me with an additional source of income, for I am presently teaching shorthand several evenings a week at a local business college, the income from which is helping to build my own home.

YES, shorthand can provide not only security—it can provide travel and adventure, as well. It can do these things for you if you will. So master it; become an expert—and hold on!

* boss; † quit for a while.

If She'd Meant What She Said!

"I'm sorry, but Mr. Fairchild must have got hung up somewhere."

Simplified Income - Tax Form!

▶HOW much was your income? What were your expenses? How much have you left? Send it in! —*McGill News*

My Secretary Must Have Charm

BERNICE BROWN McCULLAR

IT is not enough for me that my secretary be mechanically efficient. I want her also to have charm. That may make me sound like a "wolf"; but I'm a forty-year-old female, and I direct the public relations program at a large college for women in the Deep South.

Many letters and news stories go out of my office; and it is important that they be neatly and efficiently done. But more important than that is that those who come into my office find there a welcome to warm their hearts—that they go away with the impression that my college is a place of graciousness and courtesy. If I had to choose between a smiling stenographer who sometimes makes mistakes and a Glum Gussie who is a whiz at the type keys, I would take Smiling Susie every time.

FOR charm one does not need physical beauty. The most charming women I have known have been far from Powers models. Often they have been downright ugly. But they had that warmth of personality that enabled them to project themselves into the lives of other people and take a real and cordial interest in the other person. I want my secretary to be like that. Whether the man who comes to my office is an aide to the Governor, a member of the appropriations committee that is going to decide the budget for my college, or a tenant farmer seeking to know how much it will cost him to send his daughter to our school, I want him to feel important—to *know* that he is important to us. I want him to believe that nothing we could possibly be doing at the moment is more momentous to us than the opportunity to answer his questions; to find what he is seeking for him; to make him feel that when he is on our campus he is welcome.

My college is selling knowledge; but unless it sells good will, it won't always have customers to sell the knowledge to. I do not know of any organization serving the public that is not selling (or should be selling) good will. And good will emanates just as much from the way my secretary smiles her welcome at a visitor, as from a speech I may make to the Rotary about my school. The way she answers the telephone, the cordial tone she puts into letters so that they don't sound like assembly-line products, the way she shakes hands—not like a flabby, dead fish, but with vitality and grace—her remembering to offer the morning paper or a magazine or book to one who has to wait; all these things add up to importance.

MY whole public relations program would be hurt by a secretary's grouchiness, by a short, curt answer to an inquirer, by a gruff voice over the telephone, by a pseudo-smart wisecrack at the expense of some caller, by reluctance to leave the work in hand to find somebody whom a visitor wants to see.

That's why I so firmly believe that every business school should have in its curriculum (and right up toward the top) a sound course in personality development. In the world we are creating for the future, there will be little place for the Efficient Effies who can whiz down the typewriter keys a mile a minute but who have forgotten how to smile. For we are beginning to realize, as never before, that good will is anybody's best stock in trade, that the personal touch is vital to good public relations.

That's why the twinkle in my secretary's eyes is an asset to my office. That's why her ability to remember names offsets the fact that she always has to consult the dictionary to find out how to spell "correlate." Yes, I want to feel her charm when she comes in the door.

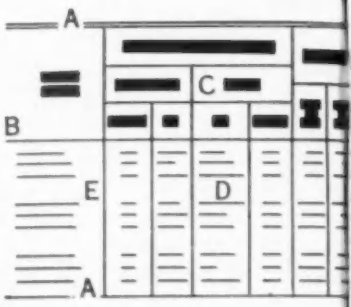
Charm is a quality I need in my business. And when I come back after a business trip, it is a joy to have somebody remark: "I went up to your office the other day. That's a very charming secretary you have. She was such a help to me!" Yes, she's got charm! The customers like her. And—I can't spell "vilify" myself without looking to see how many *l*'s to use.

The American Red Cross Carries On—Give

BRACE YOUR HEA

Avoid using ruled lines serve a needed purpos plicated heading

ALAN C. LI



MOST OFFICE TYPISTS wince when they are handed an elaborate tabulation problem. Multiple columns make them uncomfortable; double-decked column headings stagger them; braced subheadings bewilder them; lines ruled between the columns and around the headings make them groan. Put these perplexing features together in one typing job and your average typist will protest in unhappy distress, "You mean, *today?*"

It is no wonder that the average typist avoids complicated tabulation problems; they are the severest test of a worker's skill on a typewriter. They demand ingenuity, attention to details, foresight, and experience.

Unfortunately, there are so many things to be taught in a typing course that few of our schools have time to give learners much experience in this super-advanced kind of typing; so let's study this matter and get some experience right now—this very day.

Let's get ready for that dismal day when your employer unloads one of these disheartening jobs on you, so ready that his eyes will pop in amazement at your skill when he sees the finished product. After all, anyone can be mediocre; it takes a *tough* assignment to put the spotlight on superior ability.

BUT WAIT! Maybe you won't have to rack your brain after all. You'll find that over 65 per cent of the typing in an office is repetitive. The same old letters, the same reports, the same inquiries, *the same kind of tabulations* are typed again and again. And of all the jobs that become standardized in an office, tabulations are the most likely to be nearly identical in form, month in and month out. Businessmen base their decisions on records; and week after week, month after month, quarter after quarter, the same type of record is prepared. Office files bulge with copies of old periodic, tabulated reports!

So the chances are ten to one that complicated tables, which confound you the first time you see them, are exactly like their ancestors gathering dust in some file drawer.

One glance at a tabulation ought to tell you whether or not it is related to those in storage: the table will be labeled as a report for a specified period (example: "Report of Sales for March, 1947") or it will be identified with a date of effectiveness (like: "Change of Prices, Effective March 15, 1947").

When you see such clues, you can be almost certain that the office files contain predecessors, and therefore that someone else has already sweated out the details of arrangement.

In such a case, all *you* need to do is get the file copy, insert it into your machine, set margin and tabulator stops as indicated by the arrangement on the file copy, and then type your current issue of the table in the same pattern as that shown on the file copy. True, you may have to make some minor adjustments—take in or let out a few seams, so to speak—but fundamentally there's no pain, no strain. You can have the job completed within a few minutes.

THERE'S A CEILING on the amount of luck you can expect to enjoy, however. File copies will remove most of your arrangement problems and will suggest general styles that, for the sake of consistency, you should try to observe. But sooner or later you will have to solve some arrangement problems on your own.

When the great day arrives for you to

NGS WITH BOXES

r tabulations unless they d clarification of com- of those needs

. Lt ant Editor
Gregg Publishing Company

ILLUSTRATION 1. Characteristics of a properly boxed and ruled table: (a) it begins with a double rule and ends with a single rule. (b) The sides are open, and the horizontal rules overhang the first and last columns. (c) Every heading is centered within its box. (d) Static columns are centered between their vertical rules. (e) Stub (expansible) columns are given extra space, as explained in column 2.

stake a claim for a raise by displaying your prowess on a complicated tabulation job, you will find that most of the problems involved are quite familiar to you.

Words are still just so many letters typed together, and numerals are but numbers. The words and numerals are arranged in columns, and the columns and their headings have to be spaced across the page neatly. The fundamentals you know, you see.

Actually, the problems that might make a table appear to be difficult can be boiled down to three factors: (1) an unusual number of columns; (2) the presence of an *expansible* column; and (3) the presence of column headings so intricate that they have to be boxed for the sake of clarity. Let's take a look at each of these factors and see how to handle them.

SEVERAL COLUMNS in a table are no harder to plan and type than are a few. Just as it is no harder to bake two cakes than one—simply takes longer—it is no harder to place ten columns than to place two. It simply takes longer.

If you remember that any column is as wide as the longest entry in it or in its heading, you can safely backspace-center your column placement* even though you have to turn your paper sideways to accommodate all the columns. The *number* of columns rarely makes a table difficult: it's the *kind* of columns that complicates your planning.

And that brings us to the second factor.

THERE ARE TWO KINDS of columns in a table: static and expansible.

Static columns are the ones whose permanent width you know. In Illustration 2, for example, you know that the branch-office columns will never exceed the width of the longest name, San Francisco. Too, you can be sure that salaries will always be expressed in four figures. All the columns except the name column can be estimated definitely; they are static.

Expansible columns are the ones to which unknown additions may be made—like the name column in Illustrations 2 and 3, and like the "items" section of any invoice. Smart office typists try to give as much space as possible to this type of column so that additions can be made immediately (or in future editions of the same table) without having to replan the whole arrangement.

If the table that you must type has an expansible column, you must change your placement procedure. Instead of working from the midpoint outward, as you do in the standard backspace-centering method, you work *from the outside inward:*

1. Set your margins in advance.
2. Plan to start your first column (the expansible one) at the left margin. If you want to be technical, you call this column the "stub."
3. Set your carriage at the right margin stop and start backspacing: back up the width of the last column and set a tab stop; back up two or three strokes for an intercolumn blank, plus the width of the next-to-last column, and set another tab stop. Continue in this manner until you have backed up the minimum possible number of spaces in which you can accommodate each static column. The area left between the left margin stop and the nearest static column will be for the stub (expansible) column.

Sometimes the space left for the expansible column is far more than could ever possibly be used; in such a case, you can insert leaders (dots) to carry the eye as far as the next column. That's what printers do.

If the only factor that complicates your special-occasion tabulation job is the pres-

*The "backspace-centering" (non-arithmetic) method was described in December.—*Editor*

ence of an expansible column, you're getting off easily. If you'll practice on one or two exercises (like the bodies of the problems in Illustrations 2 and 3, without the headings), you can develop the technique easily. (Try test on page 357.)

It's *headings* that are hard.

BOXING HEADINGS is a trick that printers developed long before there were typewriters. Boxing headings serves two purposes: to show the subordination of a subheading to a more important heading, and to tie a heading to its column. You must have one or the other, or both, of these reasons. If each part of a heading is simple and obviously belongs to a certain column, there is no need to box it.

Illustrations 1 and 2 show divided and subdivided headings; to clarify these relationships, boxes help—but only in the "Wage Formula" section. The boxes around the other headings do not clarify anything; they are inserted only because boxing is a whole-or-not-at-all proposition. Illustration 3 shows how boxing helps to identify headings with columns; and here, too, the box that is placed around "name" is purely ornamental and serves no real purpose.

Moral: Use boxes only when they serve one or both of those two clarifying purposes—to show the divisions of a divided heading, and to tie a heading to its column.

Exception to the Moral: For the sake of consistency, box all the tabulations that appear in a continuous report if any one of them *has* to be boxed.

Second Exception: If your employer wants every tabulation boxed, box 'em!

BECAUSE WE BORROWED the idea of boxing headings from printers, their standard rules become ours, too.

Printers continue the sides of the boxes down between the columns; so do we. This means, then, that each box must be wide enough to accommodate the longest entry in *either* the heading or the column.

Between these vertical rules, they center the data of static columns, and so do we; but stub (expansible) entries are begun close to the left vertical line. And of course we observe this practice, too.

Printers normally set type for the columns and headings and later insert the pieces of lead that make up the rules and boxes. Expert typists, however, are not in agreement about type-then-rule versus rule-then-type practices. But they do agree that rulings are drawn, not typed. To "draw" horizontal lines by plunking out 50 or 60 underscores, and to "draw" vertical lines by aligning columns of apostrophes or colons is not only wearisome and wasteful of time; it is a stamp of amateurism!

Printers, incidentally, make a distinction between headings and titles. *Titles*, or "main headings" in schoolboy language, identify whole tables. *Headings* identify columns. Printers (and expert typists, too) separate titles from tables by a double ruled line.

What about an outside rule on a table? Because printers leave the sides open, so do typists. *A single line is placed at the bottom of the table, and a double line above the table; but the sides are left open.*

And of all the practices we have inherited from printers, this one is the one most universally accepted by typists: Anything that is boxed must appear *in the center of its box.*

Now that we have the rules in mind, let's analyze the planning necessary for boxes.

PLANNING FOR BOXES is intricate, so intricate that to do it well you will doubtless need to make two rough drafts before you are ready to start on the final copy.

The first rough draft is likely to be the one that your employer hands you. On it you will plan:

1. The starting point of each column. (Use the back-from-the-margin method or, if you have no expansible columns, the backspace-centering method. Instead of setting tab stops yet, however, record on your rough draft the *numbers* representing the columnar starting points.)

2. The number that represents the midpoint of each column. (This number will be used as the centering point for the column heading.)

3. The number that represents the midpoint between pairs or triplets of columns that have a mutual braced heading. (A braced heading is one that covers more than one subheading, and has subdivisions beneath it. In Illustration 2, "Wage Formula" and "Commission on" are braced headings.)

Having completed these calculations, you insert a sheet of paper and test them.

THE SECOND ROUGH DRAFT is your test sheet, and on it you type:

1. All the headings, being sure that you center each above the column it heads.

2. A line or two of each column in the table, so that you can verify that the heading is squarely over the column.

Take this paper from your machine and

How Subheadings May Be Braced with Boxes

ILLUSTRATION 2. Headings may be boxed when they are subdivided. The boxes help clarify the order of subordination. Note how much easier it is to read the ruled and boxed copy below than it is to read the unruled copy in the upper specimen.

STANDWELL PRODUCTS CORPORATION

REASSIGNMENT OF FIELD REPRESENTATIVES

NAME	BRANCH OFFICE WHERE CURRENTLY ASSIGNED	BRANCH OFFICE TO WHICH REASSIGNED EFFECTIVE JUNE 1, 1947	WAGE FORMULA		
			Annual Salary	Commission on First $5000	Commission on Above $5000
Adamson, Jerome	Birmingham	St. Louis	$1800	5%	15%
Brinkle, Robert	Birmingham	Tulsa	2000	8	17
Dale, Charles	San Francisco	Birmingham	1800	5	12
Eastman, Marilyn	St. Louis	Pittsburgh	2450	8	20
Edwardson, John	Buffalo	Chicago	1900	7	16
Everett, C. K.	Chicago	Tucson	2050	6	13

STANDWELL PRODUCTS CORPORATION

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Dale, Charles	San Francisco	Birmingham	1800	5	12
Eastman, Marilyn	St. Louis	Pittsburgh	2450	8	20
Edwardson, John	Buffalo	Chicago	1900	7	16
Everett, C. K.	Chicago	Tucson	2050	6	13
Frost, Elizabeth	Boston	Chicago	2100	7	14
Grant, Charlotte	Portland	Atlanta	1975	6	16
Grant, Wilbert	Portland	Atlanta	2100	6	16
			2100	6	18
			1900	8	13
			2550	9	16
			2000	7	14
			1775	7	17
			2300	5	18
			1875	6	19
			2600	7	17
			2250	6	18
			1975	6	15
			1900	6	16
			2400	8	17
			1875	7	13

STANDWELL PRODUCTS CORPORATION

RECORD OF ATTENDANCE AT SALES MEETINGS

Name	January	February	March	April	May	June	July	August	September	October	November	December	Total
Adamson, Jerome	x	x	x	x	x	x	x	x	x	x	x	x	12
Brinkle, Robert	x	x	x	x	x	x		x	x	x	x	x	11
Dale, Charles	x	x	x	x	x	x	x	x		x		x	10
Eastman, Marilyn E.	x	x	x	x	x	x	x	x	x	x	x	x	12
Edwardson, John	x	x	x	x	x	x	x	x		x	x	x	11
Everett, C. K.	x		x		x		x		x		x		6
Porter, Albert	x	x	x	x	x	x	x	x	x	x	x	x	12
Pressley, Francis	x	x	x	x	x	x		x	x	x	x	x	11
Williams, Frank		x	x	x	x	x		x	x	x	x	x	11
Jenkins, Maybelle									x	x	x	x	4
Grant, Henry										x	x	x	3

ILLUSTRATION 3. As shown here, boxes may be used when they tie the headings to the proper columns. You would not be able to tell which column is headed **June** *without the rule to guide your eye. Note how additional names were added to the first (stub) column after the original list was typed.*

The second illustration here shows in detail items from skeleton form on page 342.

sketch in the rules and boxes. Note any adjustments you need to make. For example, did you leave space for the horizontal lines in the braced headings?

After indicating the refinements you want to make, you are ready to type, and then to rule (this author's choice!) the final, good copy of your boxed tabulation.

The expert, of course, prides himself on being able to skip the second rough draft. When you reach the stage of being able to skip the second rough draft, you're ready to demonstrate your skill to your employer.

Test yourself now. Copy Illustration 1; then try the Senior O. A. T. test!

[NEXT MONTH: A description of alternative ways of handling column headings when they are too big for their columnar space. Illustration 3, here, gives a hint as to one such alternative.—*Editor*]

"Vaudeville" Quiz

BORIS RANDOLPH

WE call this a vaudeville quiz because it has 25 ACTs—count 'em—25. What really counts, however, is *your* performance. Using the ACTs below as indicated, fill in the missing letters of each word according to the definition and take 4 points for each right answer.

(See page 352 for Correct Answers.)

1. Accurate	- - A C T
2. Negotiate	- - - - - A C T
3. Energetic	A C T - - -
4. Break	- - A C T - - -
5. A formal agreement	- - - - - A C T
6. Germs	- A C T - - - -
7. Take away from	- - - - - A C T
8. Distraught	- - - - - A C T - -
9. Reality	A C T - - - - - -
10. A waterfall	- - - - - A C T
11. Unmanageable, obstinate	- - - - A C T - - -
12. A powder container	- - - - A C T
13. Good to look at	- - - - A C T - - -
14. A religious pamphlet	- - A C T
15. Untouched	- - - A C T
16. Go against	- - - - - - - A C T
17. A hauling machine	- - A C T - -
18. A striking together	- - - A C T
19. An agreement	- A C T
20. The opposite of concrete	- - - - - A C T
21. Insurance company officer	A C T - - - -
22. Fabricator	- - - - - A C T - - - -
23. Draw out	- - - - A C T
24. Made up of realities	- A C T - - -
25. Get in touch with	- - - - A C T

Company Manners

SARAH ALLEN

TO whatever extent you make contacts with the outside world, you represent the company that employs you. The impression you make may result in new customers or lost customers, in bigger orders or in cancellations, in a promotion going to your boss or to someone from another territory.

Stop and think a minute. If you go into a store to buy a box of carbon and the clerk keeps you waiting while she gossips, doesn't think she has what you want, and makes no effort to find out, acts bored at being there at all, do you remind yourself that the owner may be a very courteous man, eager to make a success of his business? Or do you decide that, next time you need supplies, you'll patronize the shop down the block?

Sloppy letters and inaccurate bills can lose your boss customers, too. Most people are irritated at having their names misspelled. Don't omit first names or initials. Be careful to use correct titles. Don't write "enclosed herewith" and then leave out the enclosure.

TELEPHONE manners are often "conspicuous by their absence." Never say, "The boss is out. Call again." Instead, "Mr. Brown will be in about 3:30. May I have him call you?" or "I'm sorry, Mr. Brown is not in. Could someone else help you?"

Rivalries develop in some offices to the extent that if the receptionist is called away no one else will pay the slightest attention to any caller who arrives at the office. It may be regular procedure for the others to keep on with their work, but a quick smile and a "She'll be right back," take only a second and may placate an irritated customer.

Be discreet about interrupting conferences, even if the men seem to be just swapping yarns. If someone is wanted on the phone, walk up to him and tell him quietly, don't call through the door. Don't yell or whistle to summon someone from a back office or from out in the mill. Any rude office behavior, whispering, primping publicly, eating while you work, will give callers an unfavorable impression.

What the company thinks about you depends largely upon what you make other people think of your company.

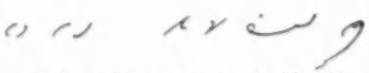
STOP, LOOK, AND LISTEN!

Not only midyear students, but other writers as well can use the drills given here to advantage for a quick "brush-up"

JANET KINLEY GREGG

LAST month we talked about the importance of joinings. The fact that the shorthand characters in the system you are studying join together easily and naturally is highly conducive to speed in writing, and the resultant clarity of the writing also makes the shorthand easy to read. When, in addition, we realize that the characters that go together with the greatest facility are the very ones that occur together most frequently, the ultimate in writing simplicity is achieved.

IT is with this in mind that the signs for *s* and *th* have been chosen so that they could be written in either direction, affording the most facile joining with other characters. If you will write *ts* and *st* and *health* and *thieves*, you will quickly appreciate how natural these joinings are and what good "contact" they make:

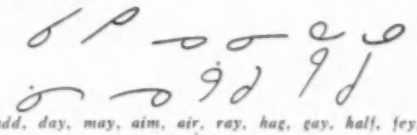


ts, th-th; ts-it is, st-is it; health, thieves

BEFORE going on to the *o* and *oo* hooks, let us take time to look critically at the size of the *a* and *e* circles we are writing and at the contact they are making with the straight lines or curves to which they are joined. If the *e*'s are so small that they can be filled in by touching the point of the pen to the center of them, they are all right. If the *a*'s are *wide-eyed*, they, too, are all right.

a, e, ate, eat, add, head, air, ear

Now let's see if they look like the start of a jelly roll where they join to another character. If they do, they are all *wrong!* Whether the circle be joined to a straight line or a curve, it starts directly away from the line or curve. And the circle is always closed completely but *without any overlapping*. Do yours look like these?



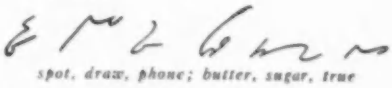
add, day, may, aim, air, ray, hag, gay, half, fey, age, jay

BY the time you have advanced to the *o* and *oo* hooks, you have learned how to keep pretty good control of your pen while writing shorthand. These hooks are small and neat, with straight sides. Some dreamy-eyed persons claim that they cannot remember which hook expresses the sounds of *o* and which the sounds of *oo*. *O* is for *open*, and is open at the top. There are three sounds each of *o* and *oo*:

tot taught tote

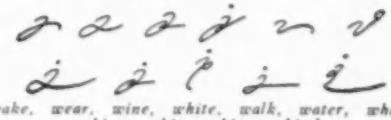
tuck took tooth

If these are kept firmly in mind, the *oo* sounds will never intrude, but will keep to their rightful place, under cover of the *covered hook*.



spot, draw, phone; butter, sugar, true

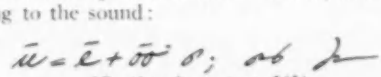
The covered hook makes the writing of *w* easy, for the *oo*-hook makes a facile joining with the vowels that follow *w* (*w* sounds like *oo*):



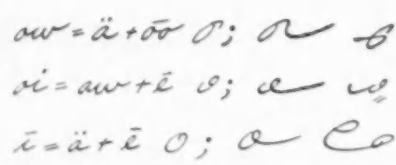
wake, wear, wine, white, walk, water, whale, whine, whip, whim, whistle

In the case of *wh*, we put the dot *over* the hook—we pronounce the word that way, as you know.

SOMETIMES we sound two vowels together so fast that they are fused into one sound. These are called *diphthongs*. They are made up of circles and hooks, according to the sound:

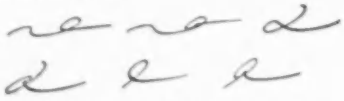


(Continued on page 348)



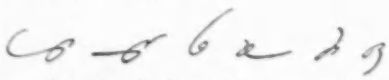
ū—unit, fume; ow—owl, now; oi—oil, Roy; ī—isle, apply

You will note that the only one of the four diphthongs not containing a hook is long-*i*, and that is because it is sounded like a combination of *ah* and *ē*, both of which are circle vowels. Thus *I* is expressed by a large circle with the beginning of a small circle inside the large one. There is no need to complete the smaller circle, as an indication of it by "breaking" into the larger one is enough to distinguish it from any of the sounds of *a*. For example:



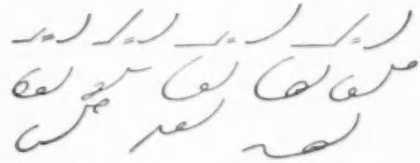
claim, climb; fail, file; tale, tile

Another diphthong using the large circle is the sound of *ow*, made up of *ah* and *ōō* spoken together. So the circle is capped immediately by the *w*-hook, to make an outline representative of the sound of *ow*, as in *plow*. The other two diphthongs, *oi* and *ū*, are represented logically by *o-e* and e-*ōō*, as in *boy* and *few*. Here again, in studying the diphthongs, one cannot help thinking how wonderfully convenient it is the way these characters can be written together as one to adapt themselves to the sound of speech. Keep these hooks and circles close together—each combination forms a single symbol to represent a single sound:



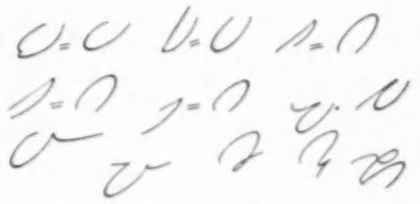
plow, mouth; boy, soil; few, useful

IT is sometimes possible to "get ahead of the game" a bit by combining more than one sound and more than one shorthand character into one stroke. This is called "blending." You have already had an example of it in the combination of *t* and *d* in the *ted-det* stroke. But it is also possible to combine two characters that are not so much alike as *t* and *d*. *N* and *t*, for example, blend together when the angle with which they would normally join is rounded off. This same idea can be extended to the writing of *mt* and *md*:



nt-nd; mt-md—parent, winter, blend, blind; peremptory, promptness, dreamed, climbed

P joined to the *nt-nd* blend forms another beautiful blend. This may be further extended to the syllable *jent* (or *jend*) by bending the *j* and rounding off the angle of the original joining. If this *jent-d*, *pent-d* blend is turned upside down, we find that it can be used to represent the sounds of *def*, *dev*, or *tive*. In this way, many frequent words may be written partially—some almost wholly—by means of one fluent, rapid stroke:



pent-pend; jent-jend; def, dev, tive—repenting, depend, gentle, engender, defeat, devotion, captive

YOU will enjoy writing the blended consonants, for they are so attractive on paper and so flowing and fast to write. It is fun to listen for them in general conversation or to look for them in the newspapers or other reading matter. Next month we shall discover more of them and wonder how we ever managed to write anything without them!

SEVEN DRILLS ON JOININGS

THE SIGNS FOR S—Left-s: spark, sip, sable, Sabbath, easier, serene, easel, sale, pass, maps, business, base, errors, trace, feels, less, tease, rates, shades, desire, hence, cans, frames, miss, hose, loss, paths, moths. **Right-s:** as, see, scheme, sake, sag, signal, soon, seen, some, same, stake, sat, said, sad, sphere, safe, save, sieve, sash, session, sage, seige, so, soften, suit, seethe, brakes, case, goods, gas, cease, season, force, face, leaves, vase, ships, dishes, changes, cheese, ages, pages, these, thesis, us, dust. **S between strokes:** basic, mason, task, lesson, fast, vast, cast, axle, vessel.

THE SIGNS FOR TH—Left-th: though, thread, theory, oath, loath, wrath, birth, wealth,

Sample Joinings for Practice

(Key on opposite page)

The signs for s

left-s

right-s

s between strokes

The signs for th

left-th

right-th

The ō-hook

ō

aw

ō

The ōō-hook

ū

ŏō

ōō

Method of expressing w

The diphthongs

ū

ow

oi

ī

Blends

nt-nd

mt-md

jent-d

pent-d

def

dev

tive

healthy, lathe. **Right-th**: theater, theme, thick, thief, these, ethics, bath, forth, beneath, faith, method, teeth.

THE O-HOOK—*ŏ*: tot, hop, hot, knot, rob, shop, sorry, copper, fox; *aw*: taught, caught, ought, pause, talk, ball, caution; *ō*: tote, open, auto, notary, hero, frozen, dove.

THE OO-HOOK—*ŭ*: tuck, cut, hut, duck, thus, truck, us; *o͝o*: took, shook, hook, cook, pull, foot; *o͞o*: tooth, food, who, shoe, root, do, booth, roof. *Method of expressing w*: wafer, wait, wages, weapon, weave, wise, wipe, wheel, watch, wall, woven, awoke, wood, woolen, quick, dwell, swift, swell, doorway.

THE DIPHTHONGS—*ū*: view, nephew, huge, rescue, insinuate, fewer, confusion; *ow*: howl, scout, shower, ounce, vouch, tower; *oi*: annoy, coin, voice, join, coil, toy; *long-i*: ice, sky, trial, wise, nice, assign, buys.

BLENDS—*nt-nd*: pint, sent, rent, bond, trend, sound; *mt-md*: exempt, prompt, framed, trimmed; *jent-d*: pageant, cogent, gently, legend, engender; *pent-d*: carpenter, repentance, cheapened, expend, opened; *def*: defense, defy, defer, define, deficit, defiance; *dev*: device, devote, diversion, divide, endeavor; *tive*: sensitive, incentive, motive, positive.

Dictionary-itis

LAST month's dictionary test was so popular among our readers, that we repeated our experiment: we asked a group of employed stenographers and secretaries to indicate the syllables in the words given below and then checked to see how many could do it. Note that we did not ask them to divide the word; we simply asked them to undertake the first step necessary to dividing words: to indicate each syllable in each word.

See if you score higher than they did.

Indicate all the syllables	*Per cent who could do it:*
1. exclusive	87.5
2. interest	80
3. fugitive	68
4. scarcity	60
5. status	50
6. service	40
7. primary	28
8. perforate	15

If you score all 8 right, you don't need a dictionary on your desk. If you score 6 right, you need one within reach. If you score 4 right, you need the dictionary right beside your typewriter. If you score less than 4 right, you'd better check every word you divide! Now turn the page upside down to see if you are correct: *ex-clu-sive; in-ter-est; fu-gi-tive; scar-ci-ty; sta-tus; ser-vice; pri-ma-ry; per-fo-rate.*

How to Lose Jobs and Alienate Bosses

HELEN WATERMAN

A GIRL I know got fired a few months ago for what seemed to her a trivial offense. She wrote a letter to "Capt. Brown." Using a haphazard address was her first mistake, but her boss caught it when he signed the mail. "Call up the base," he said, "and get Capt. Brown's initials."

She glanced at the clock and saw that it was close to five. "Oh, that won't be necessary," she answered casually. "He'll get it."

THAT girl had a lot to learn about the etiquette of business. The deference due an employer by an employee is based not alone on the power to hire and fire but on the fact, so often ignored by the very young, that the boss *does* know best. That's why he's the boss.

No employee needs to grovel. The abject humility and fawning obsequiousness of a Uriah Heep disgusts folks. But "uppishness" is a sin frequently met with, particularly in young people who have known only the war years when desperate employers had to put up with any help they could get.

Punctiliousness went out of office procedure along with the "I beg to remain your humble and ever faithful servant" complimentary close. A boss nowadays may crack jokes and bring his secretary a bag of peanuts and call her by her first name. But that doesn't mean that he's going to pay out good money to somebody who won't follow the rules.

HERE'S another case of a job lost no sooner than it was secured. A girl applied for a position and was told to report for work the next morning at eight o'clock. That was the hour at which her employer and all the members of his staff started work. "Oh, but I can't!" she exclaimed wide-eyed. "Why, I don't get up that early!"

I wouldn't have believed anyone in the hard world of business could expect to be so babied if I hadn't heard the remark myself.

(Continued on page 352)

HOW FAST WILL HE TALK?

There are many other considerations besides speed that determine the stenographer's ability to "get down" that dictation

DR. THOMAS TAPPER

PERHAPS the most persistent (and tormenting) self-addressed query of the young secretary who is about to take her first dictation is: How fast will he talk?

A relatively wide experience in dictating and in observing the dictation habits of associate workers convinces me that while this is an important question for the beginning secretary to ask, there are two other questions even more important:

1. How directly and sequentially does he think?
2. How clearly does he speak (enunciate)?

For, after all, in the application of shorthand to actual business demands, any writing speed must be fundamentally influenced by these two considerations. Hence, speed becomes the handmaiden of the dictator's thought sequence and his word enunciation. This fact is based upon another, rarely recognized—and, so, rarely considered (and it is a fact of the utmost importance in the expression of thought): The fact that all speech, aside from memorized selections spoken by the actor, for example, is Improvisation. And Improvisation is always a creative act.

ASSUMING the one who dictates operates upon the two factors given above, how readily does he Improvise?

It is about as difficult for a shorthand writer to take hesitating, backing and filling talk as it is to try to keep up with a speedy dictator. Perhaps more so. For the former jerks the listener's mind and hand back and forth. It is like breaking the rhythm of a machine by shaking it. But the latter, the speedy talker, is apt to keep at a steady tempo.

So it is not speed that matters so much; it is, rather, the lack of rhythm (or even flow) of words.

A new secretary in our office informed me upon her arrival that she had finished her training the previous month of June and was now anxious to apply it. She acted as if she were anxious to do it. But it took quite a bit of blue-printing to make her realize that she had thus far been trained only to the point of *beginning to handle her own training*. She waked up to her inheritance once it was pointed out that she was surrounded by opportunity for practice that was not only free of cost to her but invaluable. And, better than all else, it was practice that was basic to everyday business procedure.

THE talking world that surrounds us is a laboratory always open for observation and inspection. One may hear people of every conceivable talking habit express themselves, and one may transcribe it into the magic symbols of the stenographic art.

To listen to people talk and to analyze as you listen, to determine the thinking process, is a great revelation. One discovers that speed often lends charm and clarity to one's utterance.

Phillips Brooks, formerly Bishop of the Episcopal Diocese of Massachusetts, was famed the world over for his speed of utterance. But he never hesitated, nor repeated, nor stuttered, nor did any backing and filling. Listening to him, one was, so to speak, riding on a modern, fully-equipped limited express train (of thought), and one was absolutely comfortable and at ease as one went along with him. I am of a generation old enough to have listened attentively to Doctor Oliver Wendell Holmes. He had marvelous art in expressing his meaning. Fast or slow, his words were as scintillating as his thought. And like that of Bishop Brooks his process was measured and distinct and of high range, and yet simple as could be to take in. Any beginner in stenography could have gone along with him.

I had the privilege many times of talking with Edward Everett Hale, though I never heard him speak in public. And, again, even when he talked at high speed (if I remember correctly, he did rarely) the utterance was absolutely easy to grasp. Another world-renowned speaker was al-

ways, in my experience with him, one of moderate tempo but as clear as the *andante* music of a great composer. I refer to William Ewart Gladstone, Prime Minister of England.

If the reader comes upon anyone who has listened to William Jennings Bryan or to Theodore Roosevelt and has compared their speed of speech with that of Calvin Coolidge, they will testify to the fact that while Mr. Coolidge was a relatively slow and, may I say, cautious talker, he made what he wished to put over no clearer than the other two gentlemen, both eminent in oratory.

I HAVE ventured into these reminiscences for a purpose which, of course, the reader knows as much about as I do. But it should not go unmentioned: One has unlimited opportunity today to hear famous speakers—a lot of them—and, from the wide choice one may exercise, to find practice material in all problems of reducing human speech to shorthand symbols. I refer, of course, to the radio.

The radio offers a shorthand student many opportunities for observation, analysis, and practice. The practice factors are the characteristics of the speaker: Speed, clearness of enunciation, voice timbre, vocabulary, and the ear-training that all these permit. One factor challenges attention. The radio commentator's vocabulary is not that of the businessman, whose daily dictation may run in a set and narrow word choice. But all practice (as applied to shorthand or piano, for example) aims at flexibility in performance. The actual demand of the dictated letter or the concert performance may not require all of that flexibility. If it is there, however, it is like money in the bank, a dependable reserve. Hence the wisdom of practicing beyond the demand.

There is no end of free practice available. Add to it the habit one may acquire of listening to talk, anybody's talk and at any time, *and mentally visualizing it in shorthand symbols*. The world has then become a university—everybody dictating to the secretary.

I HAD an interesting talk a little time back with a young Greggite, who was confident he could write accurately in shorthand anything he heard — *whether he understood its meaning or not*. I asked him to let me try dictating to him a single sentence. Let me say before I give you the sentence, that I heard it as a student, in a lecture, many years ago. I immediately entered it in my notebook and I have never seen it since. But the impression it made upon me is as vivid today. This is the sentence I gave to the young man:

The Sporangia, as in all Lycopodiales, are solitary and adaxial as to the Sporophyll.

THE young secretary took it down rapidly. He then went to a typewriter and typed it. Handing it to me, he asked:

"Have I done it correctly?"

I looked at it, and replied, "Yes, you have done it very well. A letter or two in the spelling of these scientific terms may be off. The letter *i* for *y* in *Lycopodiales*, for example. But that is easily remedied. All the sounds are here in absolutely perfect relationship."

I had dictated this sentence rapidly but clearly—and he got it despite my speed and his unfamiliarity with botanical terms! He had practiced until he had mastered his shorthand.

Answers to "Vaudeville" Quiz on Page 346

1. exACT
2. transACT
3. ACTive
4. frACTure
5. contrACT
6. bACTeria
7. subtrACT
8. distrACTed
9. ACTuality
10. catarACT
11. refrACTory
12. compACT
13. attrACTive
14. trACT
15. intACT
16. counterACT
17. trACTor
18. impACT
19. pACT
20. abstrACT
21. ACTuary
22. manufACTurer
23. extrACT
24. fACTual
25. contACT

How to Lose Jobs and Alienate Bosses

(Concluded from page 350)

A DAY of reckoning always comes. In time of unemployment "snippy" employees are the first let out. In good times, promotions pass them by.

It is a pity when an otherwise competent girl lets her "independence" jeopardize her career. Learning to take orders gracefully is an important part in learning ultimately to make the rules yourself.

Sidelights of Business

PLAIN TABLES AND **BENCHES** UNDER A BUTTON-WOOD TREE WERE THE EQUIPMENT OF THE NEW YORK STOCK EXCHANGE WHERE IT STARTED IN 1799, ACCORDING TO THE WOOD OFFICE FURNITURE INSTITUTE.

WOMEN COLLEGE GRADUATES BECOMING CLERICAL WORKERS OUTNUMBER THOSE ENTERING THE TEACHING PROFESSION.

HEAVY BOOK... CHARLES LAMB, FAMOUS ENGLISH AUTHOR A CENTURY AGO, WROTE THAT COMMERCIAL LEDGERS AT THAT TIME WERE SO BIG THAT THEY REQUIRED TWO MEN TO CARRY ONE.

DOUBLE ENTRY BOOK-KEEPING WAS INAUGURATED IN 1340 FOR THE MUNICIPAL ACCOUNTS OF GENOA, ITALY.

SOME "VISUAL AIDS

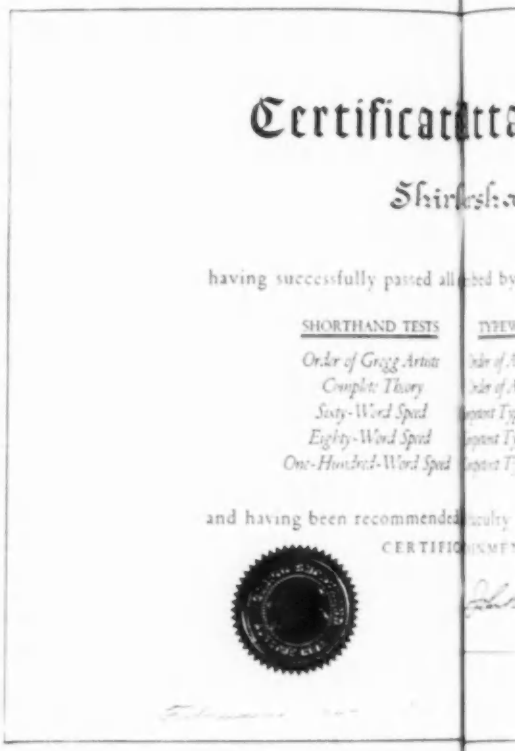
A Summary of our Awards Prog

VISUAL AIDS are being discussed these days as something quite new and important to the commercial field. Yet, the GREGG WRITER has been providing teachers and students with visual aids (lower case) in shorthand and typewriting for nearly half a century, with very excellent results.

BY "Visual Aids," students, we don't mean Bonzo with a "seeing eye." No, it's something quite different. Sometimes it is something to show you how to do the job you are required to do to train yourself to become a first-rate stenographer and typist. I have no objection to an afternoon spent in seeing a movie on "How to Perform the Work of an Office" (the chances are, though, that the actors never actually earned a living doing it, and it would be just your luck not to get into that kind of office, anyway!), but I am convinced that you would *learn the skills of your profession* as quickly and thoroughly if that time were put to use in practice work.

You won't need to worry about whether you should sit at a man's right hand or his left (can it be that I am calling down the wrath of the gods on my head?), whether you can get his dictation if he is chewing the stump of a cigar or compressing his lips to hold his new dentures in place. If you can write good shorthand notes swiftly, transcribe them accurately, and, in general, turn out a satisfactory letter within a reasonable time, you can snap your fingers at such considerations. You might spend valuable time learning to take dictation from a man with a cigar in his mouth, only to procure a position with an executive who doesn't smoke but who is so beautifully versed in English that he will put you into terrific mental turmoil unless your shorthand is "tops."

YOU see, no matter how hard one tries to make the work in the classroom approximate the conditions that you will encounter in an office, some of you are bound to find yourselves in a different situation. If you *learn to write good notes at a high speed*, and can transcribe them



Will your name be on a

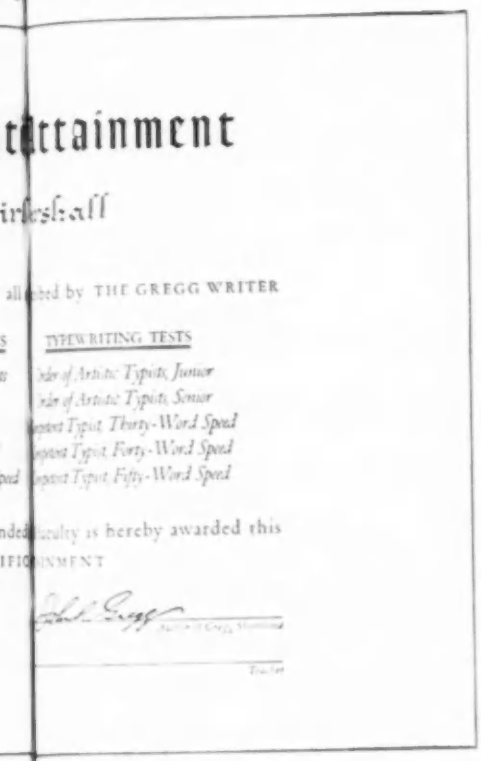
neatly, accurately, and swiftly, your employer (regardless of what sort he may be) will be pleased. And that is what counts. He may even be willing to correct such an undesirable habit as dictating with a cigar in his mouth when he discovers that it interferes with your efficiency and does not necessarily improve his.

Of the incentives offered to encourage students to do better work, I have seen nothing to compare with the beautiful certificates, pins, trophies, and other awards which this Department gives for proficiency in shorthand, typing, and transcribing! Absolutely nothing!

The awards issued by the GREGG WRITER are visual aids that you can grasp in your hands, wave before the members of your family, and wag right under the nose of a prospective employer when he begins to

F PRACTICAL VALUE

ogd by FLORENCE ELAINE ULRICH



n o before you leave school?

dicker over your salary! Our Awards Program is designed to test your knowledge and skill and to create in you a willingness to do your work sufficiently well to be able to earn them. The progressive tests steady your accomplishment day by day, week by week, and month by month, until your final goal is reached.

So get on the job and begin earning these lovely pins and attractive certificates now! Start with this month's tests. If you have already passed the junior tests, work for the higher speed pins!

Junior membership in the Order of Gregg Artists is open to beginning students who qualify on the Junior O. G. A. test (on page 356 this month). This test focuses attention on *accuracy of formation*, and *fluency* in writing shorthand. You are learning to write shorthand in order to take dictation faster than you now can with longhand; therefore, you must cultivate, from the very first lesson, the *habit of writing swiftly*. But unless your notes are legible enough to be read as fast or faster than you wrote them, you are losing half the potential value of your shorthand.

TO prepare the Junior O. G. A. test for submission to this Department, write a copy in a single column of your notebook, using either pen or pencil. Write your name and address on the top of the sheet, hand it to your teacher, together with a dime, and ask her to send it to us. If ten or more qualifying tests are submitted at one time, a Writing Progress Pin will be awarded, in addition to the certificate, to the writer of the best notes in the "club."

Every stenographer should have the style of notes required for membership in the Order of Gregg Artists. "Often the difference between an efficient and an inefficient stenographer," a president of the Transcription Supervisor's Association of New York once declared, "is the matter of good notes."

A twenty-six-year-old Gregg reporter with the UN is reputed to have an annual income nearing the $5,000 mark. She writes beautiful—and I do mean *beautiful*—shorthand at 180 to 200 words a minute. When this enterprising young reporter remarked that it seemed a pity to redictate the material to a transcriber when any Gregg typist could just as well transcribe from the original notes, the lady in charge looked at the speaker in astonishment and then at the notes.

"I didn't know anyone but textbook writers could write shorthand that beautifully," she declared.

PRACTICING for O. G. A. membership inspired this girl's initial interest in writing beautiful notes at high speeds. Would you say that the results of the practice justified the time and attention she gave to both theory and penmanship training?

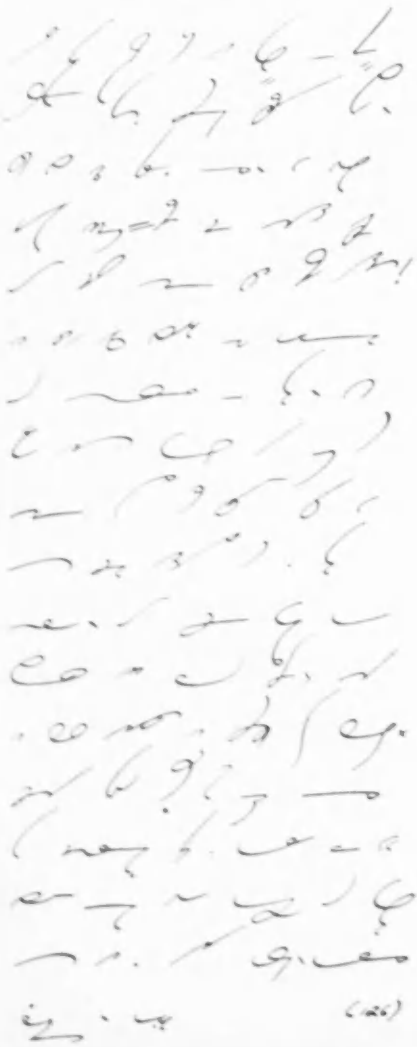
The O. G. A. Contest announced in December closes this month. Put your specimen in the mail *now!* Contestants

outside the continental United States and Canada have until April 1 in which to submit their entries.

TO determine if you are applying the principles of the system properly, take the Complete Theory Test, which is published in the GREGG NEWS LETTER, and which

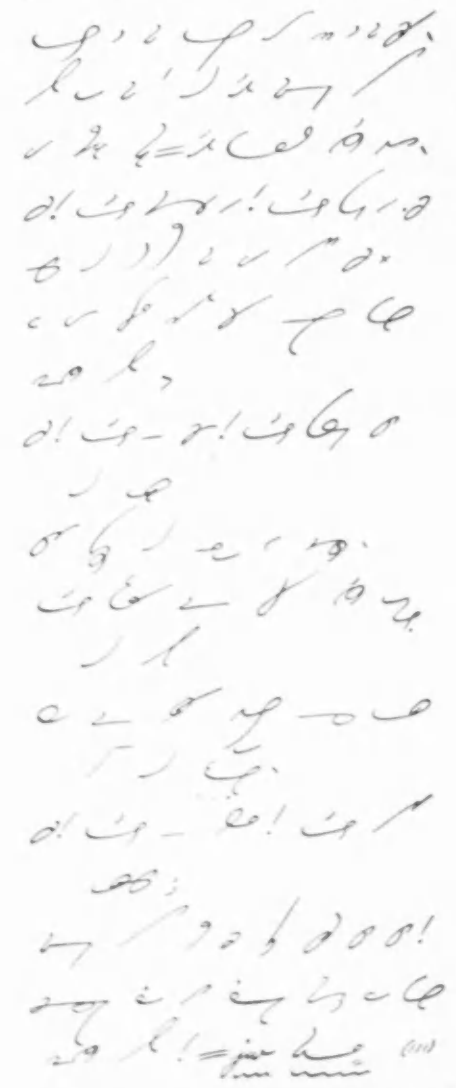
Junior O. G. A. Test

A Parting Fling



O. G. A. Membership Test

One of These Days



your teacher will dictate to you. If you make not more than 10 per cent of errors on the test, you are eligible for the Gregg Theory Certificate. It will look nice in your Awards Album. (Continued on page 360)

March Test Material

[All clubs of test papers should be accompanied by a typewritten list of names to expedite checking and insure accuracy in making out certificates. March copy is good as membership tests for O. A. T., C. T., and O. G. A., until receipt of the April, 1947, issue.]

Senior O. A. T. Test

INSTRUCTIONS: Type the following information and tabulation on two sheets of paper, underscoring headings as shown. Minimum Office Standard: Satisfactory work on first writing in 30 minutes.

ADVERTISING IN MAGAZINES, NEWSPAPERS, AND CHAIN RADIO

From 1939 to 1944 magazines assumed first place in the number of products advertised, replacing newspapers as the leading medium. During 1945 there was a total of 305 million dollars spent in magazine advertising, compared with not over 200 million for national newspapers and 191 million for chain radio.

The following tabulations show comparisons in products advertised in the three media:

Total Number of Products Advertised in Three Media

	1939	Per Cent of Total Products	1944	Per Cent of Total Products
Magazines	1729	60.6	2313	75.2
Newspapers	2123	74.5	1712	55.6
Chain Radio	253	8.9	377	12.3
All Nationally Advertised Products	2851		3077	

Products Exclusively Advertised in One Medium

	1939	Per Cent of Total	1944	Per Cent of Total
Advertised Exclusively in Magazines	650	37.9	1218	63.5
Advertised Exclusively in Newspapers	1003	58.6	607	31.7
Advertised Exclusively in Chain Radio	60	3.5	92	4.8
Total Exclusives	1713	100.0	1917	100.0

Magazines vs. Newspapers

	1939	Per Cent	1944	Per Cent
Advertised Exclusively in Magazines, or investing more money in Magazines than in Newspapers	1275	46.9	1803	63.0
Advertised Exclusively in Newspapers, or investing more money in Newspapers than in Magazines	1442	53.1	1061	37.0
	2717	100.0	2864	100.0

Magazines vs. Chain Radio

	1939	Per Cent	1944	Per Cent
Advertised Exclusively in Magazines, or investing more money in Magazines than in Chain Radio	681	80.4	1268	82.8
Advertised Exclusively in Chain Radio, or investing more money in Chain Radio than in Magazines	166	19.6	264	17.2
	847	100.0	1532	100.0

March Competent Typist Test

Use double spacing in typing this test

(To find the gross number of words you write, divide gross number of strokes by 5; then deduct ten words for each error to get net words written. Divide this by 10 to determine the net words per minute. The number of strokes is indicated at the end of each line in order to facilitate counting the gross number of strokes written.)

Strokes

What crop shall a farmer plant? Wheat, tobacco, 49
corn, cotton, soybeans? or shall the farmer specialize 104
in dairying? One might say offhand that this choice 157
will be conditioned by what farmers are already grow- 209
ing in the locality. Experience has taught these farmers 267
that the soil quality and climate have shown those crops 324
which they now raise to be the most profitable. How- 376
ever, a scientific farmer will not take for granted such 433
evidence. 444

In the first place, the soil, topography, and climate 498
may be ideally suited to the growth of any one of 548
several crops, but the market and competitive situations 605
may require a particular action. For example, there 658
may be a choice between corn and tobacco. The farmer 712
of tobacco in a given locality may have to face cost of 768
production competition with tobacco growers elsewhere 822
who either occupy lands a little more favorable to to- 875
bacco yields, enjoy lower labor costs, or have the ad- 928
vantage of both elements. In that case, he may have to 984
discontinue tobacco production and turn to corn, a prod- 1038
uct which may be marketed to better advantage. 1087

While nature is generous, it is likewise ruthless. 1139
Abuse of the natural landscape is likely to result in seri- 1197
ous losses. That has been the experience of man through 1254
his long residence upon the earth, yet strangely enough 1310
he has not always profited. A classical case of man's 1365
failure to learn from experience is related to the removal 1424
of the forests from the mountain slopes of China and 1477
subsequent erosion of the soil. Although this action has 1535

Strokes

contributed greatly to economic disaster in China, 1586
nevertheless many of our own farmers have not heeded 1639
the lesson. Forest removal and farm methods of a kind 1694
to foster erosion have been widespread in this country. 1751
In consequence, the loss of soil, the element which is 1806
at the very foundation of farming, has been enormous. 1861

Two major agencies cause erosion—water and wind. 1912
The rate of erosion has been carefully calculated through 1970
tests. This work has been carried forward not alone by 2026
men trained in those sciences involving the study of 2079
soils but by men who are also practical farmers. Hence 2135
no criticism of this activity can be made on the basis 2190
of its academic or theoretical nature. 2230

The existence of a close correlation between weather 2283
and farming is accepted not only by farmers but by the 2338
public generally. The effects of drouths, for example, 2394
upon crop yield, or the destruction wrought by hail, by 2450
excessive rainfall, by late spring frosts or early autumn 2508
frosts are usually emphasized by the public press. Gen- 2563
erally, less publicity is given a so-called normal season 2621
or a season of unusually favorable weather. 2666

The urban man or non-farmer expresses great sym- 2713
pathy for the struggle of the farmer, basing this atti- 2767
tude largely upon the theory that weather cannot be 2819
controlled and that the farmer in consequence is wholly 2875
at the mercy of the weather. Within limits, there is 2929
justification for this viewpoint. But the farmer is not 2986
always as helpless as he may seem to be. 3028

Good farm management may alleviate the uncertain- 3076
ties of the weather. This involves crop diversification. 3135
The farmer who concentrates upon one product obvi- 3184
ously flirts with disaster. Rarely do unusual weather 3239
conditions affect all plants alike. It behooves the farmer 3299
to engage in a varied agriculture. — *Extract from "Geog- 3333
raphy for the Businessman," by Eugene Van Cleef.*

[*Repeat from the beginning until end of the ten-minute test period.*]

Junior O. A. T. Test

INSTRUCTIONS: Type neatly the following copy, on one page, single spaced, centering the heading in all capital letters.

ARMY WEEK The traditional celebration of Army Day will be held on April 7, sponsored nationally by the Military Order of the World Wars. But this year Army Week will extend from April 6 through April 12. National and local activities are being arranged to focus public attention on the Army in order to develop a comprehensive understanding of its peacetime assignments. Understanding the important nature of the Army's role in the building of a permanent peace, enthusiastic assistance has been given by magazines in the Voluntary Enlistment Program sponsored by the National Publishers Association.

This first Army Week has a special significance because it will serve to direct attention to the total pattern of national security, including new plans for the participation of the National Guard, the Organized Reserve Corps, and the Reserve Officers' Training Corps.

The job the Army faces is an enormous one. Occupational duties abroad, important peacetime assignments at home, raising personnel standards, keeping always in the forefront of the march of technology, recruiting thousands of men every month in order to build a volunteer Army adequate to do the job—all these are parts of the duties which must be carried out in the interests of national welfare.

Army Week will present an opportunity for civilians to learn first hand the real significance and usefulness of the Army.

Some "Visual Aids" of Practical Value

(Concluded from page 356)

STUDENTS in school, and stenographers under the supervision of transcription supervisors or training directors, may take the shorthand speed tests, also. These tests are given at 60, 80, 100, 120, 140, 160, 175 and 200 words. The tests are of five minutes' duration, and 5 per cent of errors are allowed for passing. Certificates are awarded on the 60- and 80-word tests, pins from 100 to 160, and medals at 175 and 200. Copy for the shorthand speed tests from 60 to 140 words a minute is published in the GREGG NEWS LETTER each month.

OF course, shorthand is only half of the equipment required of a stenographer. There is typing to be mastered, too. Typing can be as lively and interesting as you want to make it. If you are a fast and accurate typist, you will get genuine pleasure out of every job that you do, whether tabulation, transcription of a stack of letters, the preparation of a legal document, or typing form letters and filling in envelopes. Beginners in this organization frequently are given such jobs for the further development of their typing speed and accuracy. An inexperienced typist generally types seven to eight hundred envelopes the first day. But with the mastery of the technique of inserting, removing, and stacking envelopes, production speed begins to climb. Competition sets in, and, with each typist vying to equal or surpass the best performance of the others, it is not unusual to have the record mount to 1800 envelopes a day, turned out with comparative ease, regularity, and proficiency.

BOTH the Competent Typist speed-building program and the Order of Artistic Typists' tests are vital factors in this proficiency plan we have arranged for you.

The O. A. T. tests, when used to supplement your textbook assignments, will help you develop typing power.

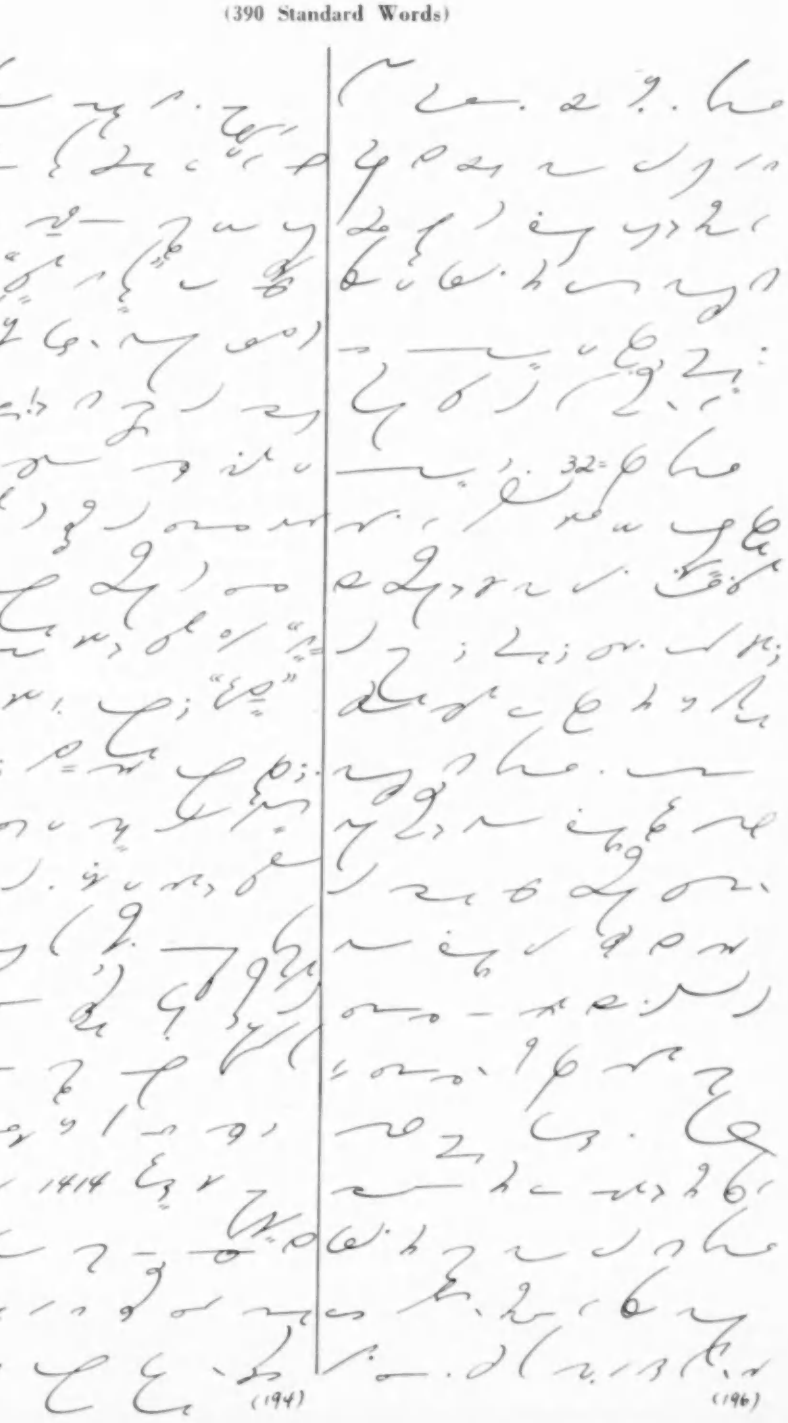
Don't stop using the Senior test copy because you have qualified for the certificate! Each month's problem is different, and practice on all of them will repay you well for the time you put in on them.

Competent Typist awards begin with the Progress Certificate at 30 words a minute. Competent Typist pins may be had at 50, 60, 70, and 80 words a minute.

VISUAL AIDS? This Department is offering the very finest kind of visual aids for teachers, shorthand and typing students, stenographers and typists! And our program of tests and awards has been helping young people in the commercial field to visualize their progress and skill for "nigh on to 50 years!"

Transcription Speed Practice

(390 Standard Words)



(194) (196)

Anthony Hamilton

TAKE A TIP FROM TONY!

Keep It Quiet!

WITH a satisfied air, J. Robert King, a shrewd engineering contractor noted for his skill in underbidding competitors, pushed aside the mountain of scrap paper that had accumulated on his desk and buzzed for his secretary to take a letter. As she settled in her chair beside his desk, J. Robert remarked in greeting, "Miss Lilly, I think I've done it again. If my figures are correct we're going to take the City's new engineering contract right from under the nose of Halfpenny & Company. They're supposed to submit a bid of $22,000, but because of the government surplus material that we have bought, we're going to bid $100 less—$21,900! Take a letter to the Mayor, and get it out right away."

ON the train going home that night, Miss Lilly discussed the events of the day with a companion, who spoke quite freely about the various people who had visited her boss, the letters her boss had written, and the plans that were being formulated for a coming convention. When she had finished, Miss Lilly, without giving it a second thought, said, "My boss pulled another shrewd one today. He said we're going to take the City's new engineering contract right from under the nose of Halfpenny & Company."

At the mention of Halfpenny & Company, a man across the aisle lowered his paper and became interested in the conversation.

"I typed the letter and mailed the bid to the Mayor today and we're going to underbid Halfpenny & Company by only $100," Miss Lilly continued. "My boss bought up some government surplus material at a low price, so we can afford to underbid them. We're bidding $21,900, which is just $100 less than they are supposed to bid."

TWO weeks later, J. Robert, confident and happy, sat back in his comfortable leather chair and awaited a phone call from his assistant, Jim Crane, who was at City Hall getting the results of the bidding. The phone rang.

"King speaking . . . oh, hello, Jim. When do we go to work for the City? . . . WHAT! What do you mean 'we don't.' Thunderation man, speak up! . . . Halfpenny & Company got the bid! That's impossible. I had inside information that they were going to bid $22,000. . . . They got it for $21,800? Why, that's only $100 less than our bid. . . ."

J. Robert fussed and fumed, but it was to no avail. His firm did not get the bid, and he will probably never know why Halfpenny & Company bid such an odd figure as $21,800. Miss Lilly will probably never suspect the truth, either.

But you and I know, though you may not use my word for it:

Gossipingertie—noun. A term used when referring to the type of office worker who discusses the boss or affairs of the business office with friends. Usually found commuting, around luncheon tables, or in washrooms.

GOING home at night "gossipingerties" can be seen dangling from straps on subway trains or jabbering to one another in crowded busses. They can easily be identified, because they seem to be oblivious to all that surrounds them; their sole intent seems to be to convey their observations and personal opinions as to what took place at the office during the course of the day. They may also be found in washrooms, during office hours, having a buddy-to-buddy chat with another employee, on company time.

At lunch time, "gossipingerties" can be found in restaurants, at which time their number usually exceeds two. The topic for discussion ranges from company policies to the personal life of their particular boss. They compare salaries and speculate on the new ventures their firm may undertake.

BEWARE! Although they may think differently, "gossipingerties" are harmful! They do not bite, but their words are sometimes more cutting than the sharpest teeth. Ninety-nine per cent of them are to be pitied, because they do not think; they do not realize their full duty to their employer.

Take Miss Lilly, for instance. She did not deliberately wish to give away important information about her concern to a competitor, but she did. She violated her employer's confidence, even though he did not specifically state that he did not wish the information repeated outside the office. He assumed that none of the activities in the office were being discussed after office hours because that is one of the unwritten laws of business ethics.

If Mr. King had not been confident of her discretion, he would most certainly have cautioned Miss Lilly that the engineering contract was "top secret." He assumed, and quite properly, that because of her training and of good common sense, the information would not be repeated. There should be no need to caution a secretary about each transaction. The office is not a classroom.

TAKING part in gossiping sessions or passing along a bit of gossip can "boomerang." If one employee happens to learn that another employee is earning a little more money than he is, he is going to be dissatisfied and will most likely try to seek adjustment. If, while taking action, he happens to mention the other employee's name and salary, he will, although he may not be aware of it, put himself and the other employee in a bad light. If you did not tell him the amount of your salary, he probably got it from someone you did tell it to while gossiping.

Many times the stories that are passed along by "gossipingerties" are twisted and magnified so that the real truth does not come out in the course of the telling, and they may cast a shadow on someone you never intended to harm. Sometimes you may even be retailing a complete untruth. Just suppose that you passed along a story that was entirely untrue and, in checking, the story was attributed to you. How would you feel then?

THERE is only one way to prevent such a predicament. You bet!—don't be a "gossipingertie." Avoid those gabfests. When you leave the office at 12 and at 5, close that compartment in your mind that retains the memory of the day's events, and do not open it until you return to the office. Don't discuss your salary with a fellow employee; it will make him discontent if you are making more than he is at the same job, and you will be unhappy if he is making more than you are. Nothing good can come from such a discussion.

If, perchance, you are drawn into a gossip session (sometimes they are difficult to avoid) and someone asks you about your boss, don't shy away. You have a rare opportunity. This is a chance for you to create good will for him among your office companions. Your goal should be to help your boss progress, so that you, in turn, will get ahead. So say your boss is "tops" and that you don't think you could have a better one. Besides helping him, your comrades will respect you for this attitude.

I know of one young lady who, whenever the opportunity presented itself, would say, "Gee, I have a swell boss. We get along very well together." Even though many of the employees did not know the young lady's boss personally, they accepted what his secretary said and they respected him. He never had any difficulty in getting an employee to coöperate with him, he was well liked, and he progressed until he is now one of the three highest executives in the concern. (Yes, his secretary progressed along with him.)

If she hadn't liked him and had noised that fact around, her "gripes" might have proved disparaging to her in the others' opinion; might even have lost her her job.

DON'T be a "gossipingertie." Remember that the first six letters of the word "secretary" are *s-e-c-r-e-t*. Even though your boss does not have a specific understanding with you, remember that one of the obligations placed upon you through acceptance of a position is secrecy about matters that pertain to your boss or to your firm. A slip of your tongue and your *boss* may be "hung."

MORE REPORTERS NEEDED

Just the time for you novices to break into reporting — it's a wide field and few favors these days—well worth entering, too

CHARLES LEE SWEM
Official Shorthand Reporter, New York Supreme Court

AMONG the many other professions and callings whose ranks appear to be depleted today is that of reporting. Either there has been a tremendous increase in the need for reporting talent, or else, during the war years, the number of recruits into the field fell off materially; or perhaps both causes contributed to the scarcity of competent reporting talent available to do the large amount of reporting work necessary today. It is true that there are still some reporters outside of the country reporting the war crime trials in Germany and Japan, but even accounting for them the demand is still greater than the supply.

All the courts of the land are functioning as usual, and there has perhaps been no exceptionally increased need for officials in that field, except that within the last two years there were about two hundred reporting officials appointed to the federal courts under the new federal reporting system enacted by Congress. Most of these reporters were already reporting in the federal courts on a contract or free-lance basis and their status was not changed in so far as their availability was concerned to do other than federal reporting work, although many others of them whose labors were not confined solely to federal reporting were removed from the free-lance field by reason of the requirements of the new law. To that extent the ranks of the free-lance reporters suffered a decrease in both quality and numbers.

PROBABLY the most important single cause for the unusual demand for reporting today is the growing tendency of the legislators of the country to set up a multiplicity of quasi-judicial bodies to settle disputes which once were tried out in the courts. Arbitration boards, compensation commissions, and other fact-finding bodies now operate in most states and in many of the large industries, and they all require reporters for the making of the record. During the War similar bodies, set up to hear and solve both state and local problems, were created by the hundreds. Many of them still operate two years after the cessation of hostilities, and will undoubtedly continue for years to come. The reporting of such bodies is in some instances regulated by Civil Service, but most of it is a fertile field for the free-lance reporter.

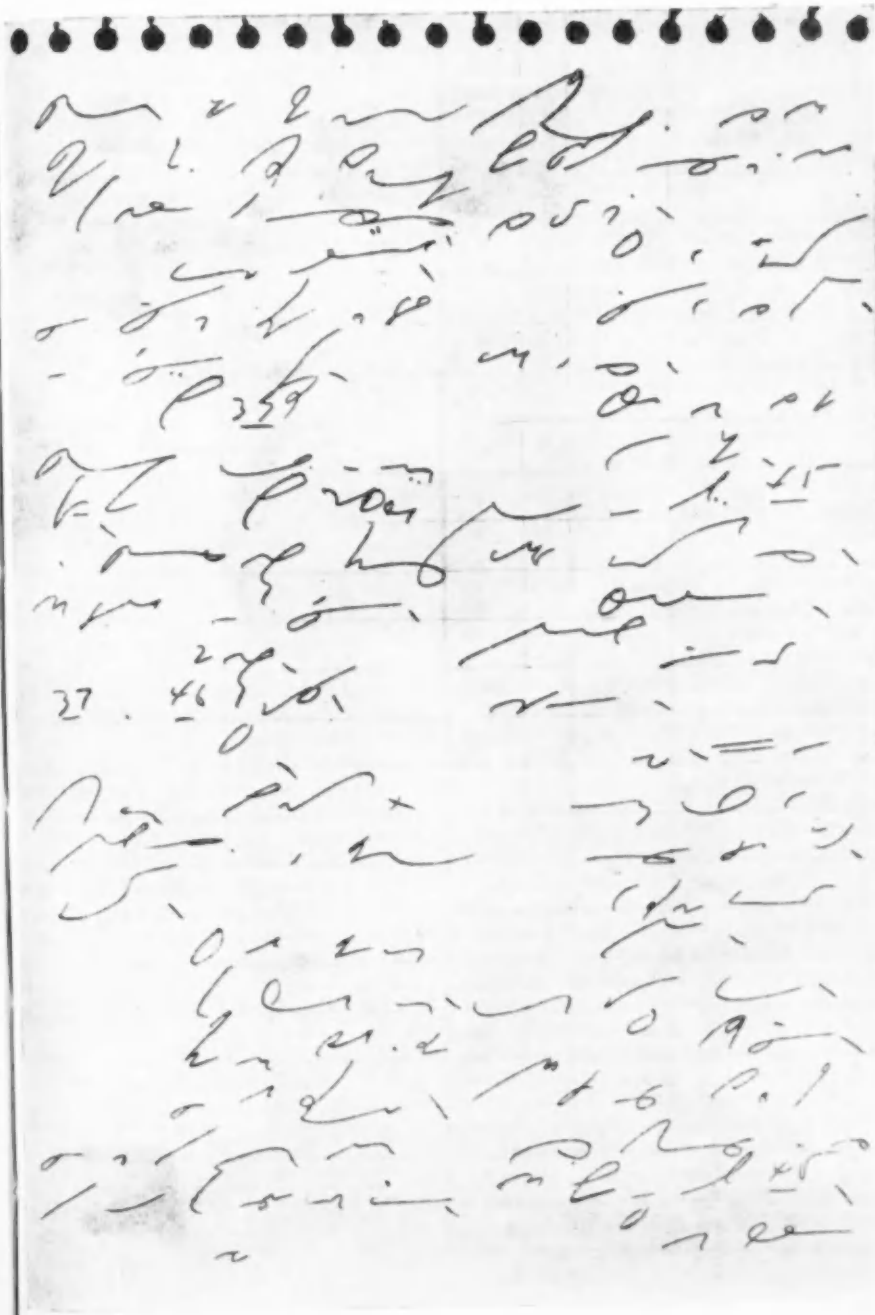
I doubt if there is a competent free-lance in the country who is not busy and who does not turn down a great deal of work that he has not the time to do. Even less competent reporters find their services in demand, with the result that the beginner, the youngster on his way up, enjoys an unusual opportunity for gaining experience through actual work in the free-lance field. Times were never before so favorable for the novice just out of the reporting class, not yet ready for examination to become an official and without the experience to make him generally acceptable as a free-lance.

ANOTHER factor which has enlarged the field for reporting is the mania—one could almost call it—that has developed in recent years for paper work. This is a factor favorable to any writer of shorthand, from the humblest stenographer in the business office up to the reporting ranks. We have acquired, especially during the war years, a reverent respect for the record, so that nothing, it would seem, is done in government, in business, in science, in the arts, and even in the mechanical trades, without some facile hand present to make a note of every detail by which the process or the project is carried out. The paper mills are running full blast and yet there is not enough paper produced to absorb the oceans of ink being manufactured for the purpose of writing the voluminous story of modern civilization.

During the War, and even now, schools were and are hard-pressed to turn out stenographers in sufficient quantities to keep pace with the demand; indeed, they

From a Reporter's Notebook

Taken by SIDNEY YOUNG, *free-lance*



couldn't keep students in school long enough to be graduated as competent writers. The ravenous maw of business and of government would gobble them down green, and trust to experience to ripen them in time. And it looks as if the phenomenon is going to continue.

IT required nine hundred volumes to contain the daily jottings in a diary kept for twelve years by a higher officer of the federal government. The number of words reported in a city like Washington, if they could be known and counted, would probably shock the imagination. And if there are ten million people injured each year in accidents, as the newspapers claim, think, if you can, of the number of pages of medical testimony alone that are ground out in the compensation commission hearings, to say nothing of similar cases that find their way into the courts. Consider, too, the FCC, the OPA, the SEC, and the thousand and one federal, state, and local bodies that did not exist a few years ago but which now hold daily hearings, make records, and so—of necessity—must hire reporters.

I don't know what we can or should do, as reporters, to help meet the growing need. That should be exclusively a matter for the schools, but unfortunately there are very few schools equipped to teach reporting. There are successful shorthand reporting schools and dictation classes that have for years been training reporters and will undoubtedly continue to do so, but not in sufficient numbers to meet the ever-increasing demand. Reporters have in the past been, for the most part, self-taught and self-made. They have come out of the high school or business school shorthand class with the usual speed and attainments common to a commercial stenographer, and by self-study and the benefit of either a formal or informal dictation class have acquired the necessary speed; after which it has been mostly a matter of securing the necessary experience before they began a career as a reporter.

THIS manner of entering the profession has meant that every student of shorthand is a potential reporter when he leaves school, with fate being the sole directing factor as to who was going to make the grade and who was not. Naturally, other factors have intervened—having to do with industry, ambition, and intelligence—but the opportunity has always been present. It is still present, whether in the reporting class or out of it.

UNDOUBTEDLY reporting training can be acquired with more dispatch and certainty in a school equipped for the purpose, but the reporter by the nature of his calling is still an individualist; it is a calling that requires more "learning" on the part of the student than instruction by the teacher, that calls for individual initiative, industry, and much "home work." I suppose the needs of the future will somehow be met, for such a growing opportunity as exists cannot be overlooked either by the reporting schools or the individual writers with the ambition to become reporters.

Back in New York

SIDNEY YOUNG, whose notes are reproduced on page 365, is one of our younger writers who developed his skill and found much of his experience in the Army. As many of you know, he was one of the reporters on the Inspector General's staff at Washington, D. C. (along with Dupraw, Rund, and Stone). His duties were not confined to the Capital, however, but took him throughout this country and outside its borders.

At the close of the War he was discharged as a Warrant Officer, but reëntered the government service as a contract civilian employee, to do reporting abroad. He spent many months in the Philippines as an official reporter of the trials of Japanese war criminals.

Now back in New York, he is busily engaged in free-lance reporting, frequently as temporary reporter in the Supreme Court, where his brother Harry is one of the official reporters.

Transcript of Sidney Young's Notes

(Shorthand on page 365)

Q. How long was it after you got out of bed following this accident that you left by trailer for Miami? A. Almost three months.

Q. When had you visited your sister in South America before this accident? A. About 1937.

Q. How long have you been living in New York, by the way? A. About twenty years.

Q. And how many trips have you made to your sister's in South America? A. Two trips.

Q. 1937 and 1946, is that it? A. Yes.

Q. This work that you do—dressmaking—is seasonal, isn't it? A. Yes, it is season work, but I always work. Everyone knows that there is a season when it is very slow.

Q. When you would go to work, would there be anyone in your home? A. No.

Q. Did you ever leave a key to your apartment with the man who took care of the house? A. Yes, the superintendent had the key downstairs.

Q. What was his name? A. I don't know, because they changed them often.

Q. Well, in December, 1945, what was the superintendent's name? A. I don't remember.

Q. Did you recognize him in the court room? A. No—it looks like the man sitting over there, the first one from the door.

MR. GREENGOLD: Will you stand, please?

THE WITNESS: Yes, that is him.

Q. Do you say now that you ever gave this man a key to your apartment in December, 1945? A. Yes, because I remember—

WHO'S WHO IN SHORTHAND SPEED

Introducing a charming young lady from Georgia

EXAMINER A. A. BOWLE

Jean Medlin

"I AM thoroughly enjoying reporting." That is a nice comment to read, and it comes from Miss Jean Medlin, recent winner of the 200-word-a-minute Gregg Diamond Medal.

Miss Medlin hails from Greenville, Texas. While in high school there, she reports, she won the Texas State Interscholastic League Contest in shorthand. Much of the credit for this, she gives to her teacher, Miss Anne Dennis, "for her untiring efforts and hours freely given in training me for these League contests."

Following high school, Miss Medlin majored in Business Administration at the East Texas State Teachers College, Commerce, Texas, being graduated with a degree of Bachelor of Science. For a time it looked as if the teaching profession would gain what the reporting profession would lose. But, no; a Gregg College advertisement decided her to go to Chicago for a court reporting course.

In the business field, Miss Medlin has had experience, first, as assistant in the Office of the Registrar of ETSCT; then as secretary in the Anderson Airplane School, Nashville, Tennessee, and, later as secretary with the Victor Chemical works in the same city.

Now, she is doing contract reporting, from headquarters in Atlanta, Georgia, and she says of her work, "Our work in Atlanta consists mostly of contract reporting for various agencies, and this office and our New Orleans office cover almost all the Southern States east of the Mississippi River in reporting National Labor Relations Board hearings. The work is very interesting."

Continuing, she says, "Court reporting is all I expected of it, and I encourage anyone desiring to enter a profession which grips all one's attention and faculties and gives opportunity for human interest, travel, and contact with people, to become a reporter."

Traveling is one of Miss Medlin's hobbies, and her job satisfies it, for her work takes her all over the Southern States. For relaxation she enjoys walking and swimming, and baseball is her favorite sport.

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A Strong America is a Peaceful America

PURPOSE:

THEME:

PROGRAM:

1928

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Words Under Water

A Challenge Science Met in 1858

5,1858

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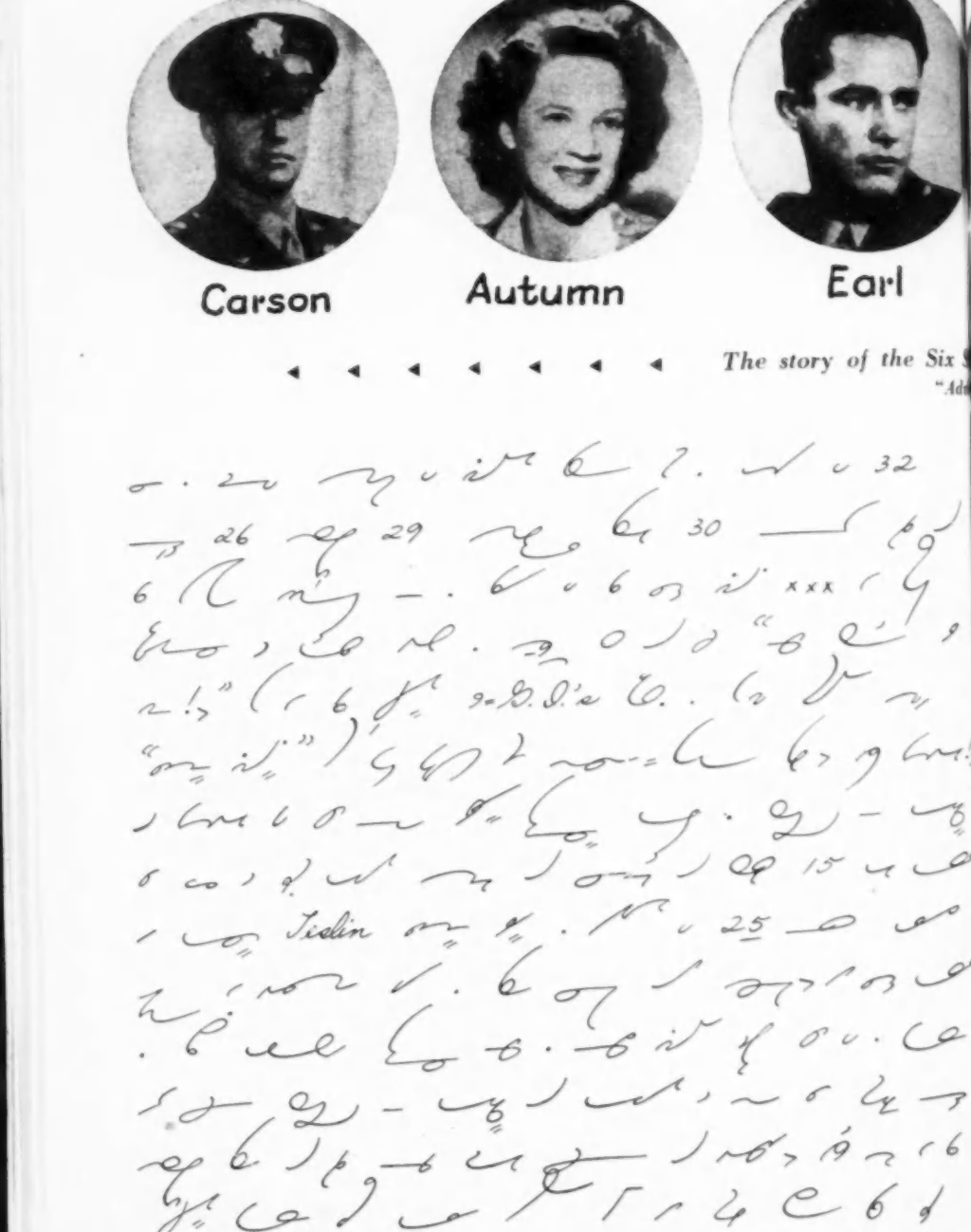


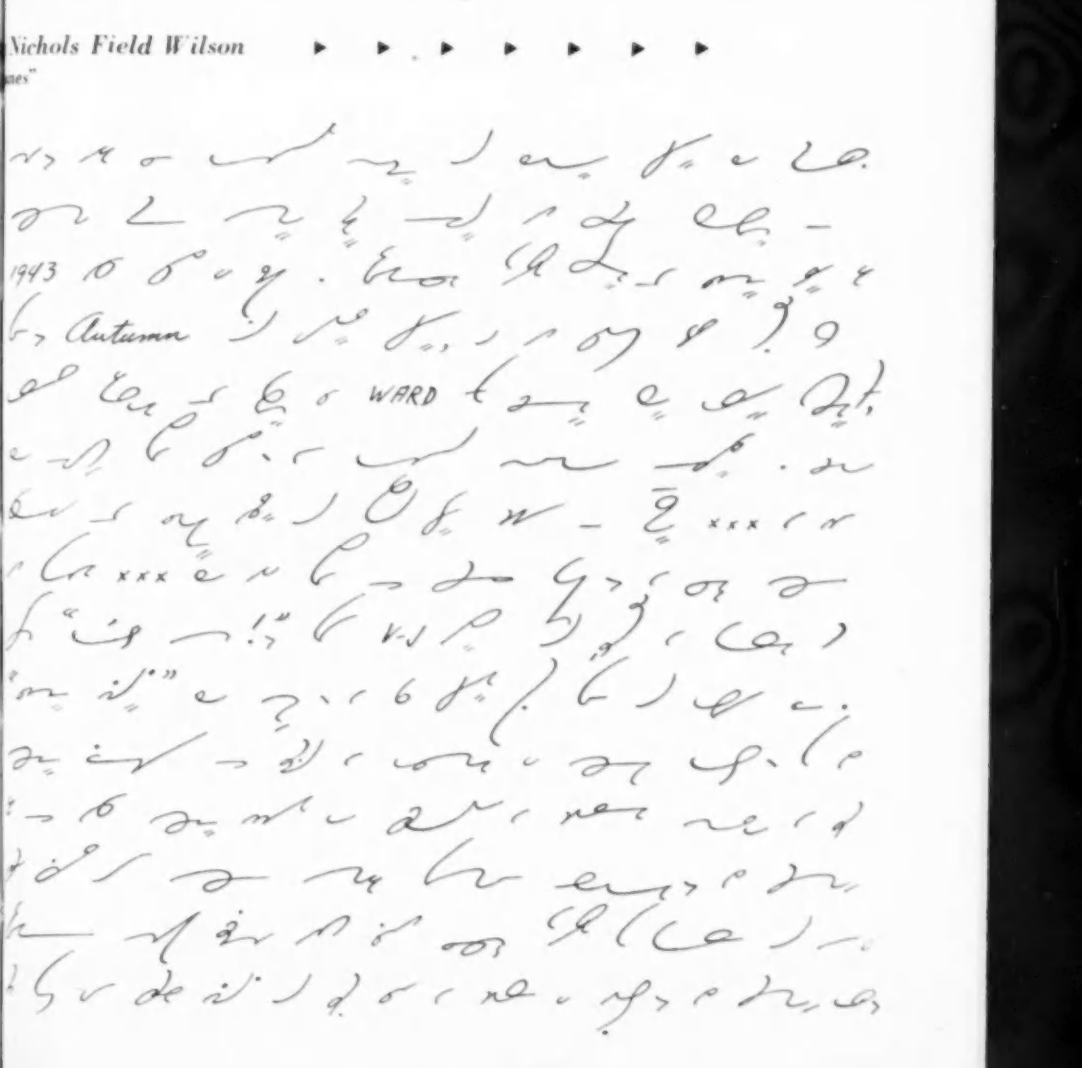
Venture

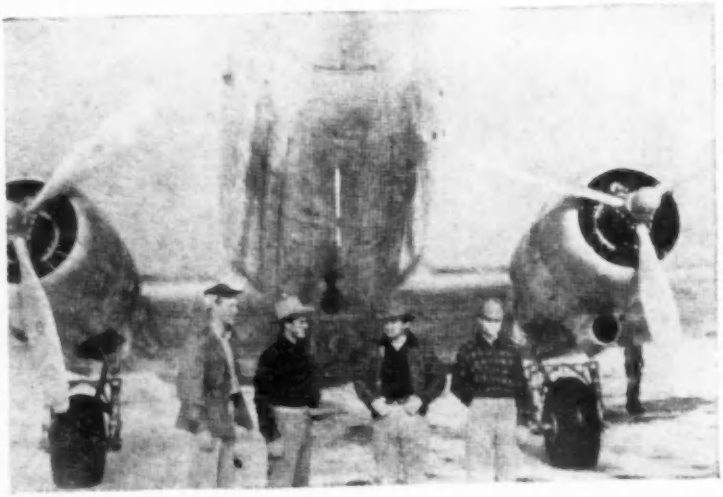
Meredith

Audrey

Pat

Nichols Field Wilson ▸ ▸ ▸ ▸ ▸ ▸ ▸





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Someone Will Notice What You Do

Boldt.

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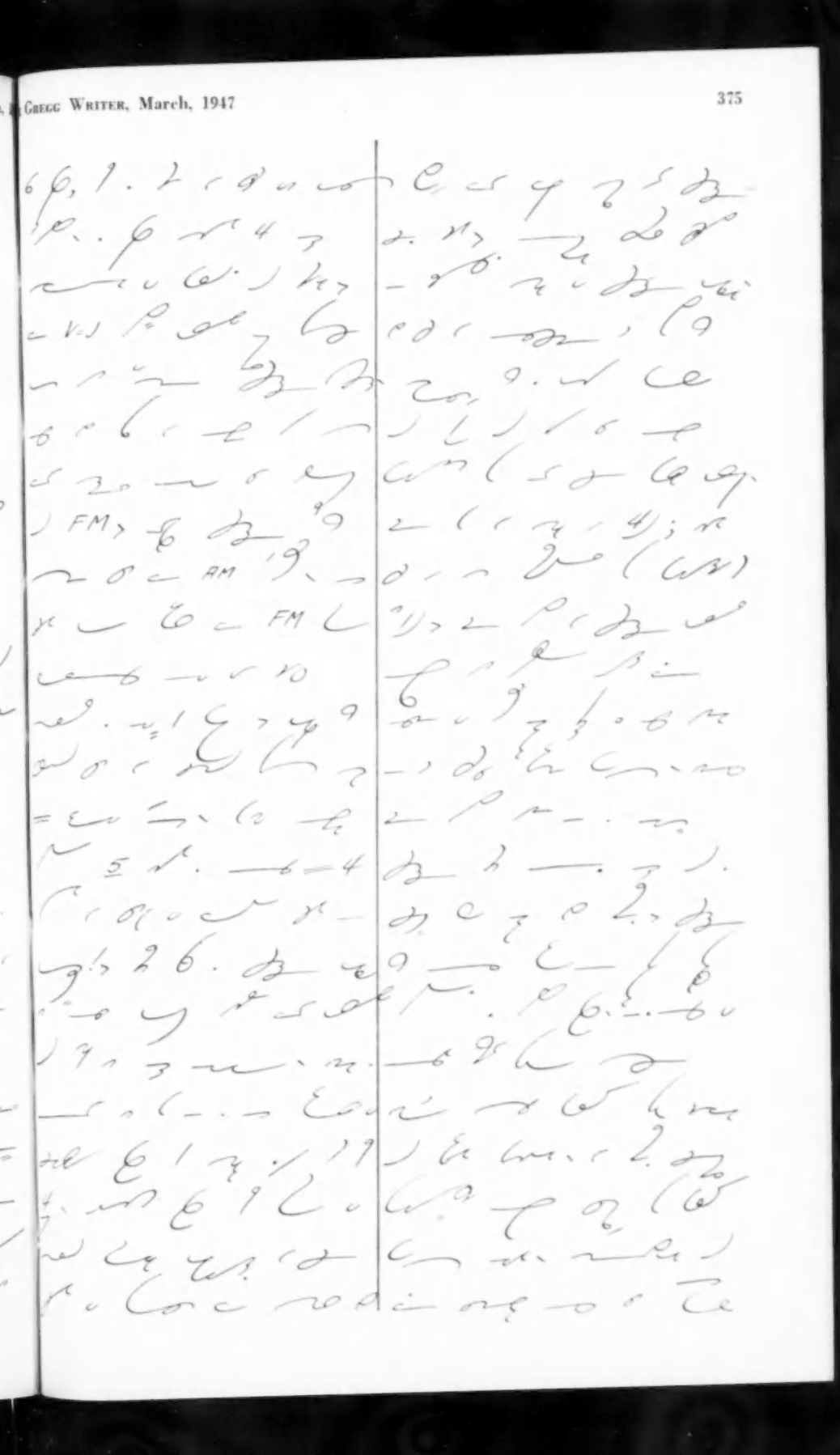
All They Know is What They Read on the Radio



Leigh Dananberg

(817)

One Minute!

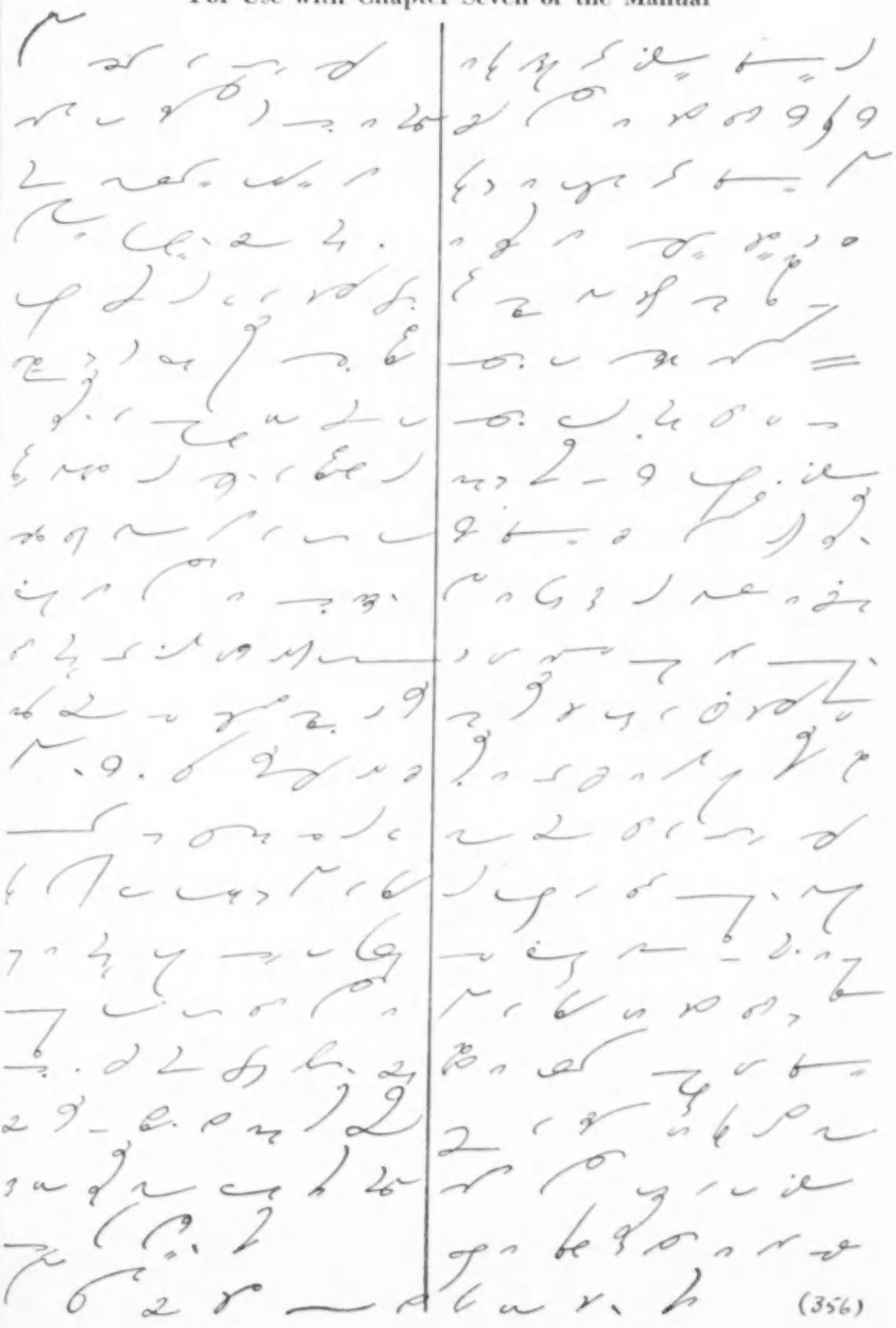
Just How Much Is It?

(183)

Graded Letters

A. E. KLEIN

For Use with Chapter Seven of the Manual

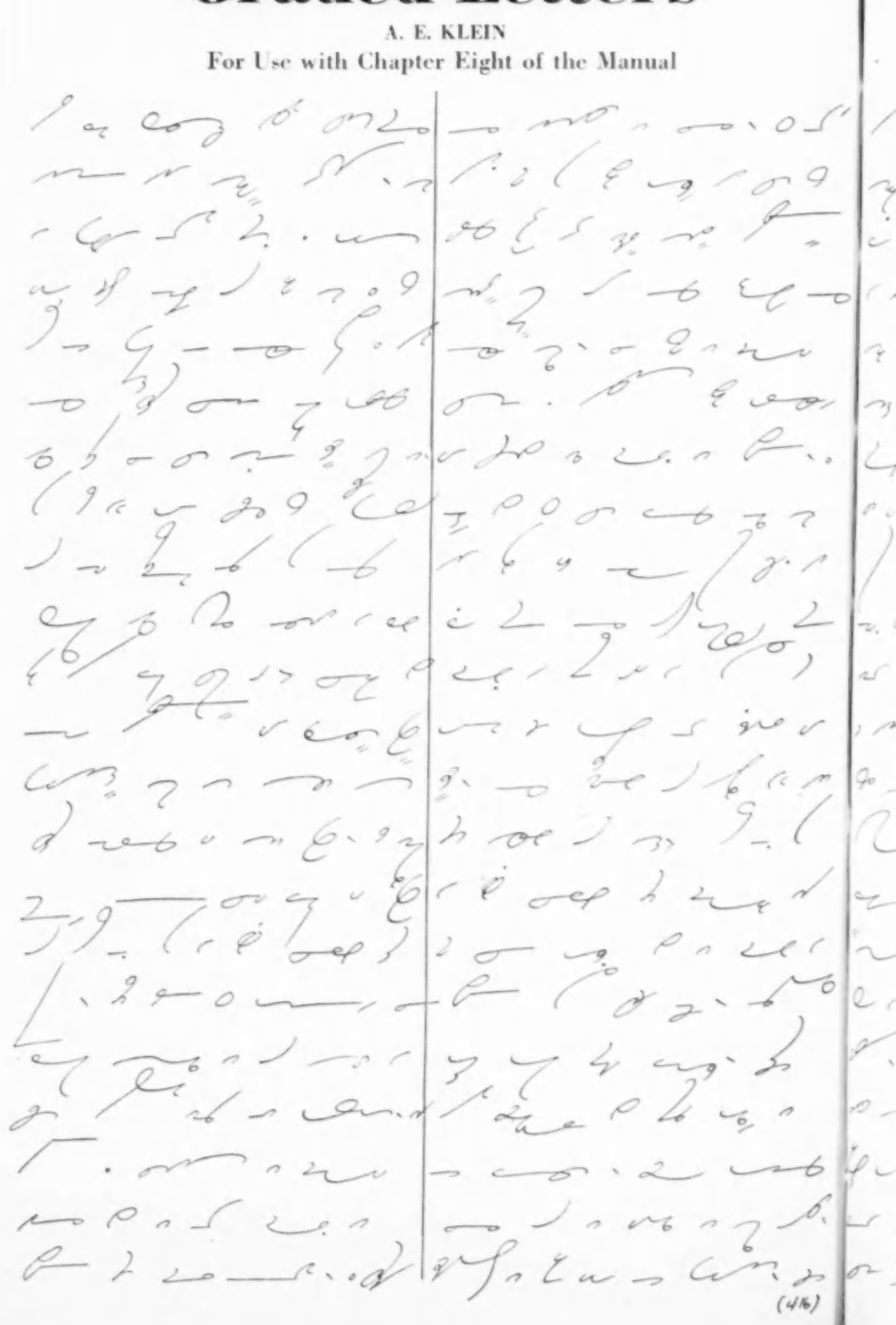


(356)

Graded Letters

A. E. KLEIN

For Use with Chapter Eight of the Manual

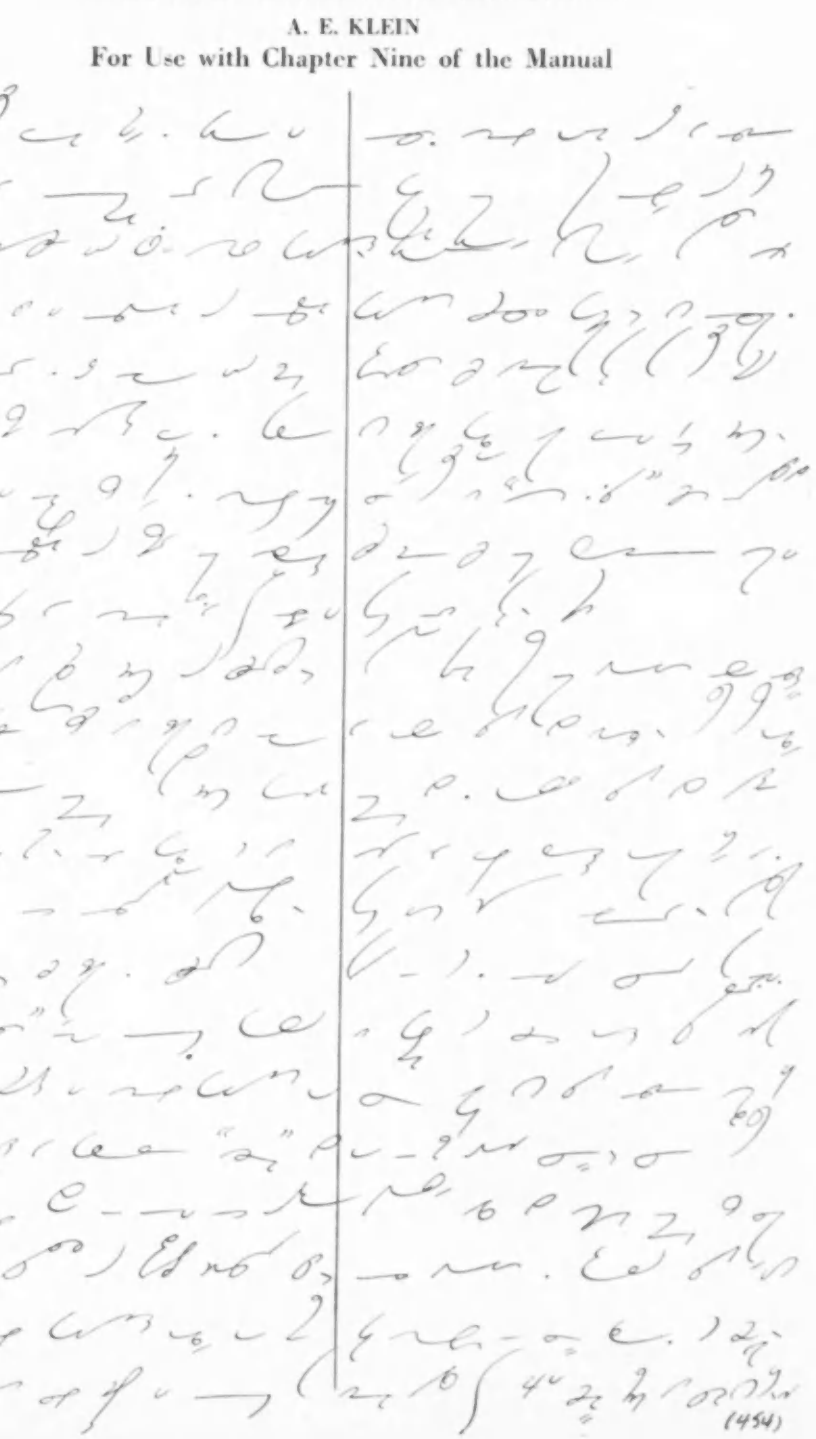


(416)

Graded Letters

A. E. KLEIN

For Use with Chapter Nine of the Manual

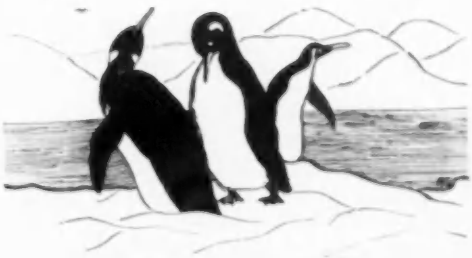


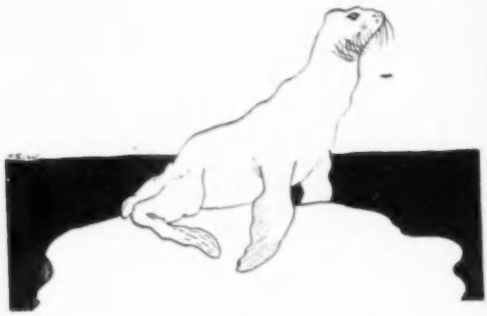
(454)

STUPID CRITTER

A bit of Whimsy to provoke Your Thought

From the "KVP Philosopher"





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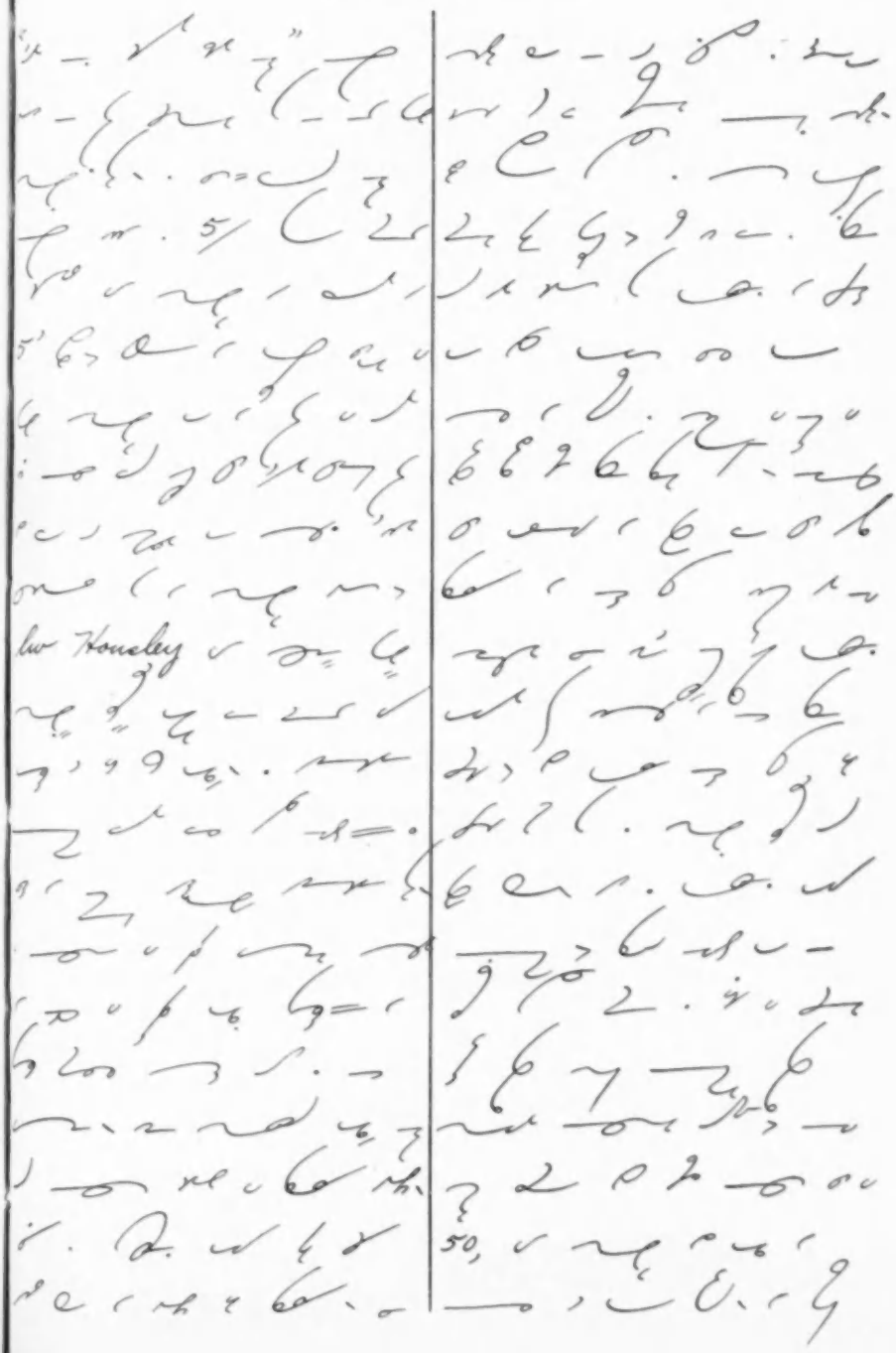
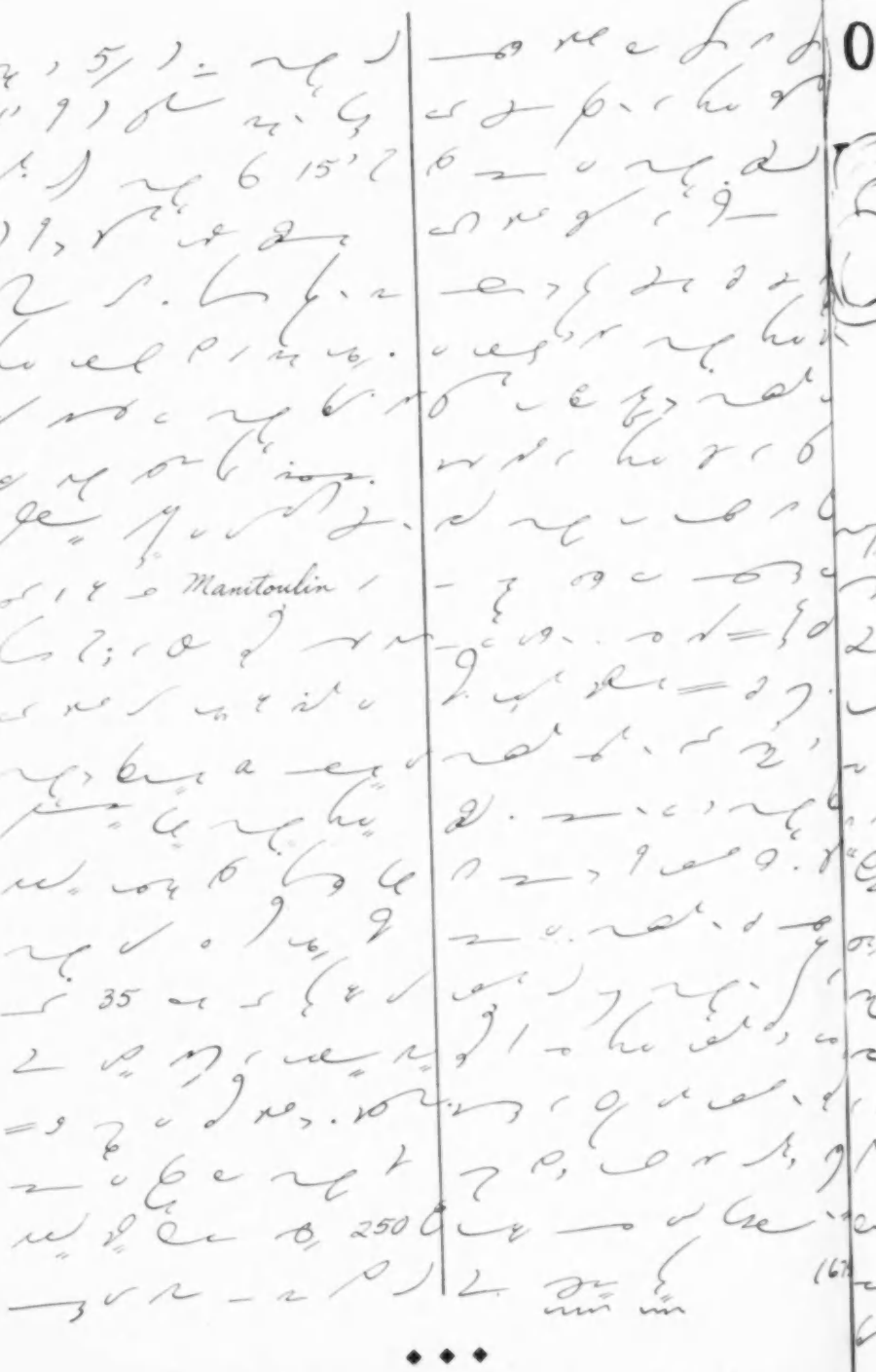
Commuters' Special

(70)

They Read for You

JOHN RONALD
in "Canadian Business"

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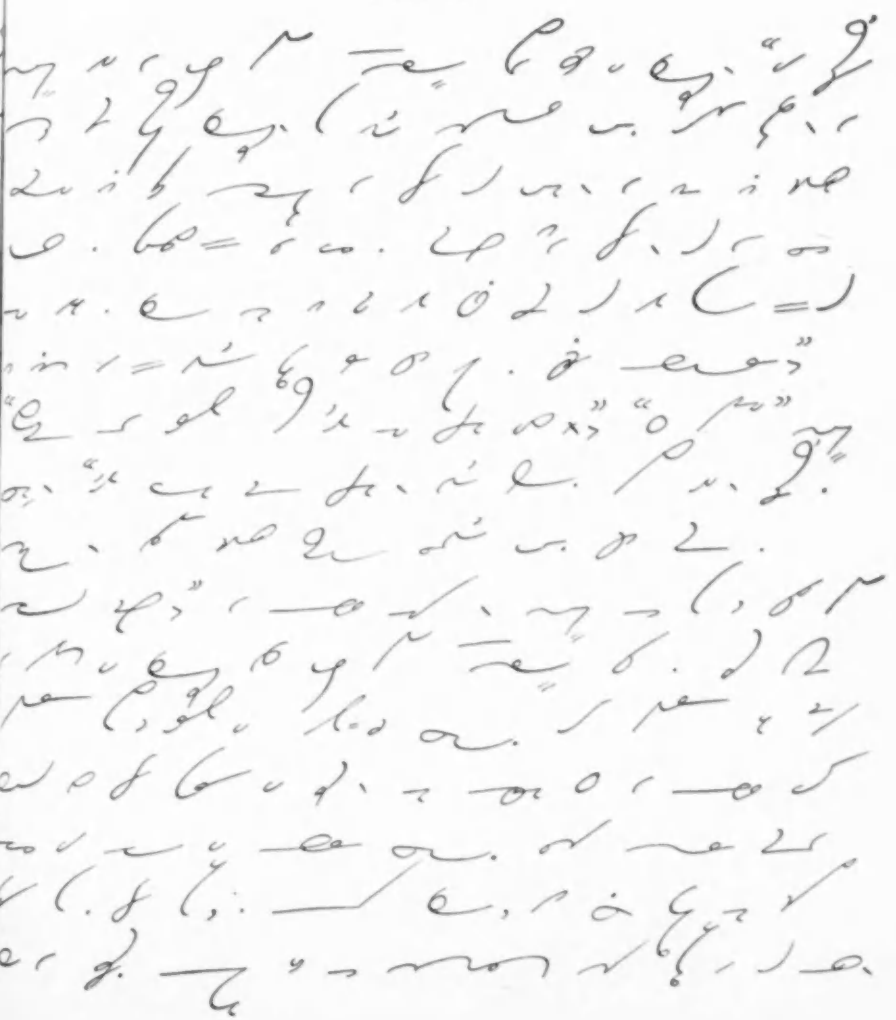
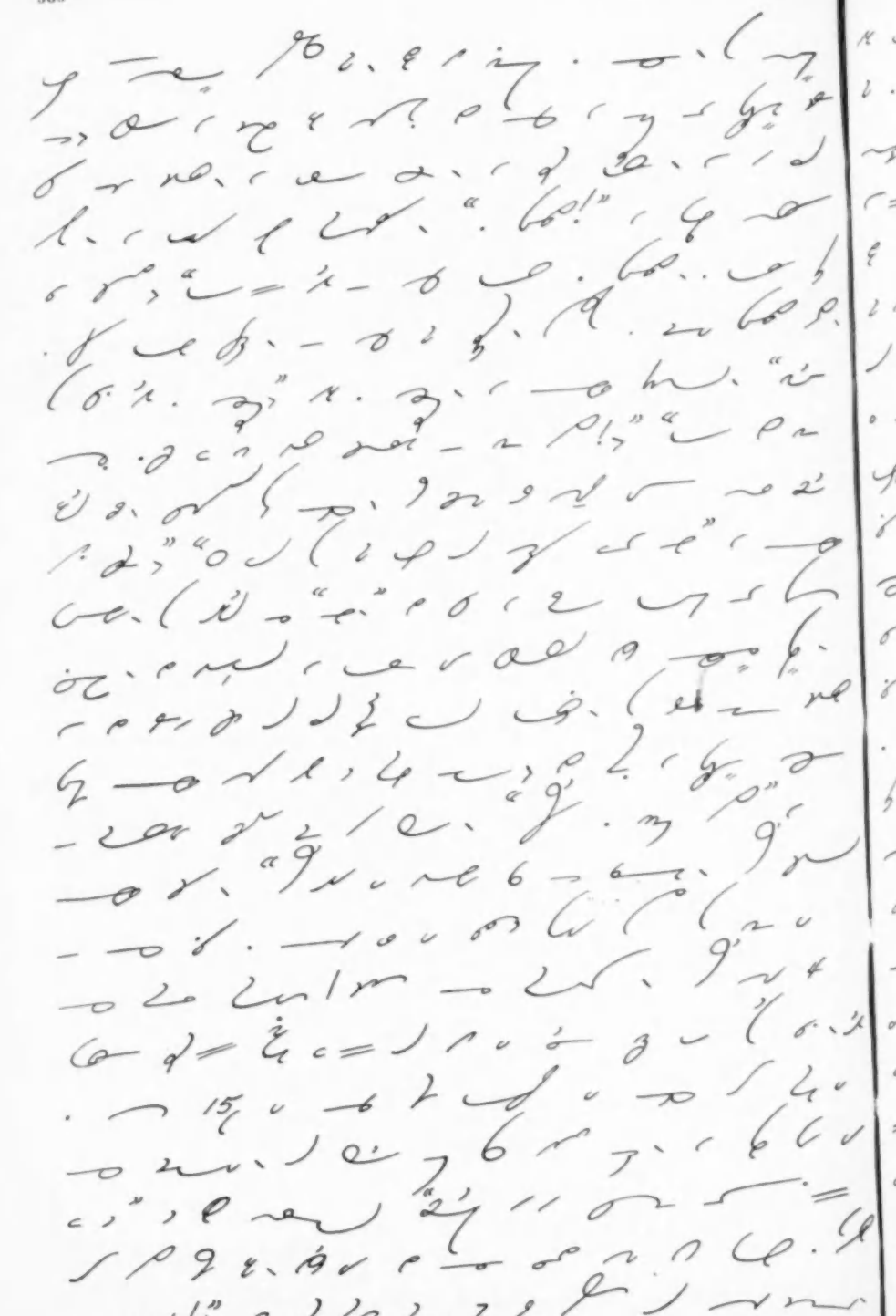
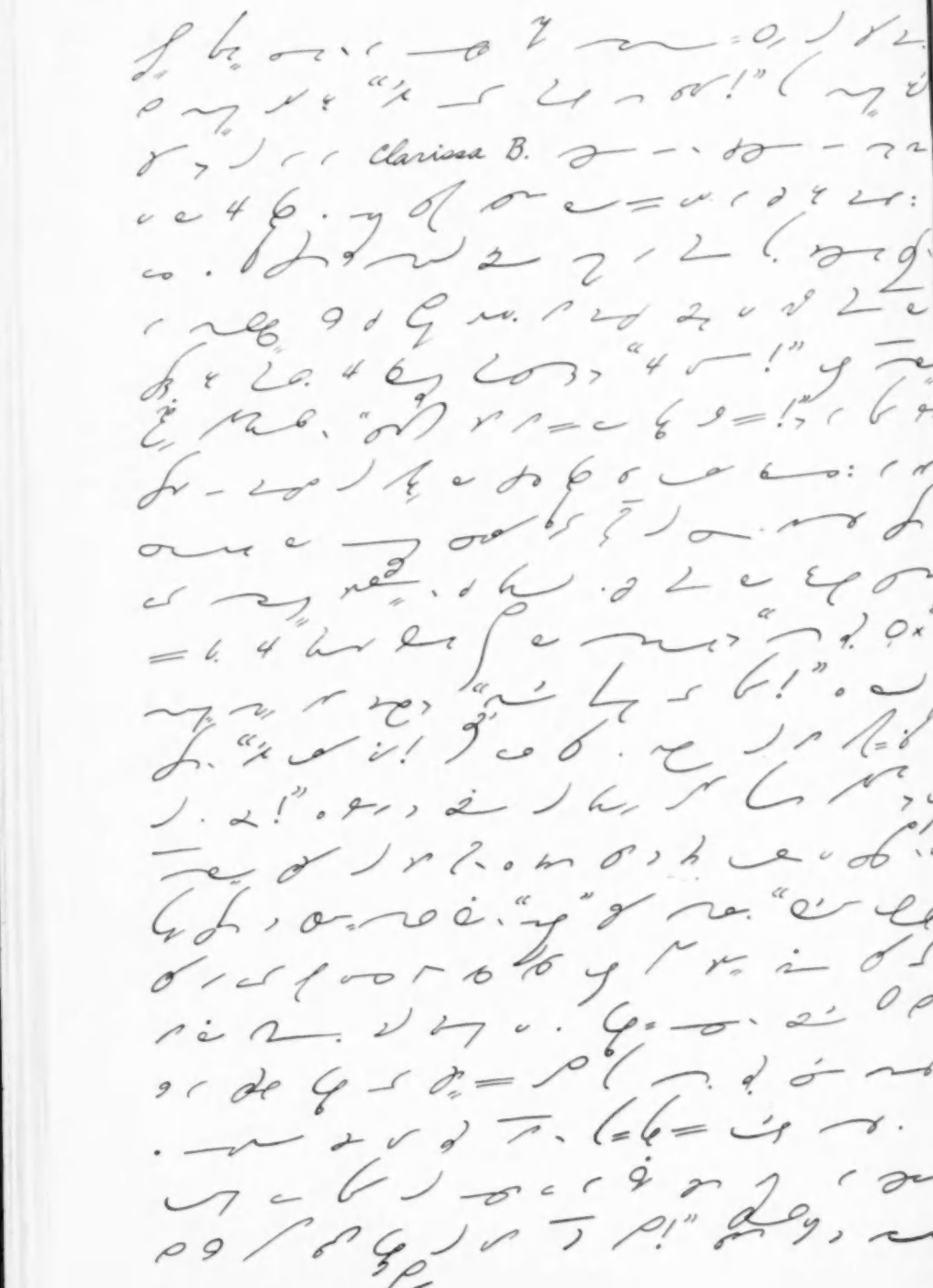
Part II



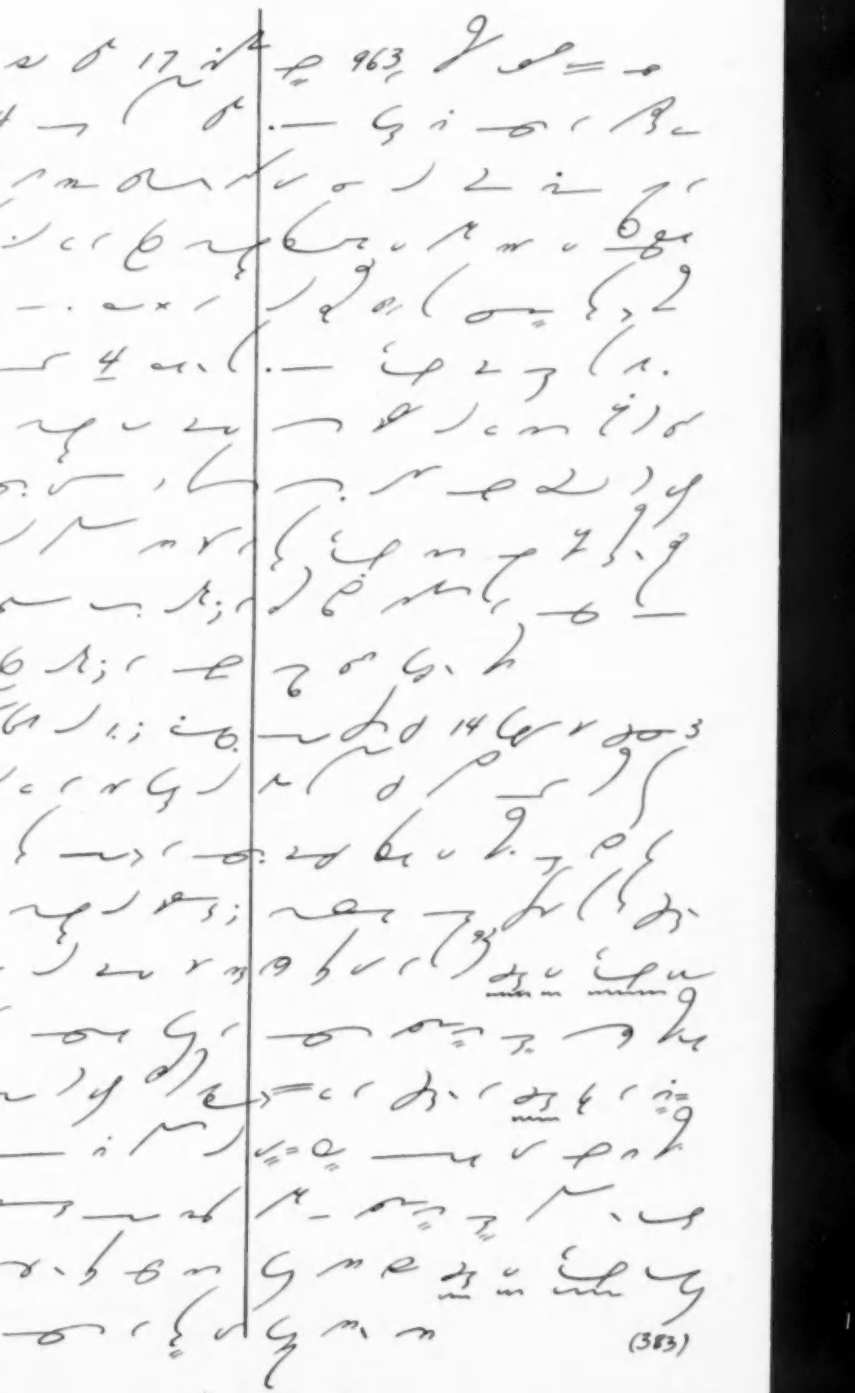




(To be concluded next month)

Actual Business Letters

Advertising Media



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By Wits and Wags

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